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**Masters of the Art, or Slaves to the Medium: A Comparison of *Citytv* and
CBC TV News Production Styles**

By
Christopher Laskey

A Thesis
Submitted to the
Faculty of Graduate Studies and Research
through the Department of
Communication Studies
in Partial Fulfilment of the requirements for
the Degree of Master of Arts at the
University of Windsor

Windsor, Ontario, Canada

1997



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ABSTRACT

MASTERS OF THE ART. OR SLAVES TO THE MEDIUM: A COMPARISON OF CITYTV AND CBC TV NEWS PRODUCTION STYLES

by

Christopher Laskey

Television news has long been thought of as an information giving medium, and yet researchers often find very low rates of news information recall among viewers. This raises the question “Why do we watch, and what do we get from it?”

This thesis contends that people will habitually watch the newscast that is packaged the way they like; basing their preference on production factors. The hypothesis is that information recall is then based on production factors, in effect, preference affects information recall. Two models were constructed for testing: one inspired by the work of Graber (1990) that inspects the relationship between preference and recall; a second inspired by Price and Czilli (1996) that deals with the relationship between media use and cognitive ability and their effects on recall. To test these models two radically different Canadian television news production styles are identified (CBC and *Citytv*), and setup in an experimental juxtaposition.

The study consisted of three methodological parts: 1) An exploratory focus group designed to add in the construction of the final design. 2) A mixed methods pilot test that field-tested the final quantitative questionnaire while employing a small group technique

to gain additional information from respondents. 3) A final quantitative questionnaire that gathered the data used to address the research question via statistical analysis.

In general terms, the study comes to three conclusions:

1) that it really does not matter what your level of education, I.Q. or experience at learning are; some people have high TV news information extraction abilities, some medium, and some low.

2) People like, and recall more accurately, parts of the news that increase the audience's involvement in the news. When the viewers can see the people in the news and think they can form their own opinions about those people, higher is recall.

3) People prefer a newscast which gives them the feeling of mastery over the news information.

DEDICATION

This work is dedicated to all the little people. You know who you are. Always running around at my feet, and talking...always talking... all those little voices in my head. Thanks guys, it would have been boring without you.

ACKNOWLEDGEMENTS

I would be remiss if I did not mention the caring and patience shown to me by my family and friends who believed in me, who never once suggested that I could not accomplish this feat, and who gave whatever they could to help me when I needed them. My mother deserves special mention just for putting-up with me for all these years.

I would also like to thank everyone in the Department of Communication Studies, and the Department of Instructional Development at the University of Windsor for opening my eyes to a larger world. Teaching me how to make television has become the greatest single thing anyone has ever done for me.

I would like to thank my thesis committee for letting me try to answer just a few of the questions that swirl inside my head. I really appreciate all the hard work everyone put in. I would like to specifically thank Richard Lewis for keeping my spirits high, Kai Hildebrandt for having the unforgiving eye that only sought to make my work better, and to Bill Law for always making me feel like I knew what I was doing

I am solely responsible for the analyses and conclusions presented here, and I am no way affiliated with the Canadian Broadcasting Corporation or *Citytv*.

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CHAPTER 1: INTRODUCTION

A View of Television News

*"...television has become the most important and influential medium of news and information for most Canadians. It has had a truly revolutionary effect on the way Canadians receive news and information and perceive reality."
(Desbarats, 1986, p.3)*

News represents a fundamental format in television. Canadian news and public affairs programming comprise 20.5% of all programming on Canadian television. Only slightly less than drama programs (22.8%). Canadians watch (on average) 22.8 hours of television per week (Statistics Canada, 1993).

"While no one seriously disputes the importance of television as a news media (sic)" (Desbarats, 1986, p.5), society sometimes loses sight of the quick, easy, and constant metamorphosis that is inherent in television as a medium. The constant change in the technology of producing television (e.g. videotape recorders, satellites, microwave transmitters, and smaller, higher resolution cameras), has enabled aesthetic change in how the news is produced.

In the fifties, news programming was considered a second class citizen in the field of television (Desbarats, 1986). Newscasts began as very low budget, 15-minute programs added in to fulfill governmental regulations dealing with programming in the public interest. *"Throughout the fifties, the local news on TV was a throwaway"* (Powers,

1978, p.21). Newscasts in the fifties were essentially radio broadcasts with occasional films added in. The cost of broadcasting the news was astronomical, because of the limited, and expensive technologies available. In the United States, newscasts were sponsored entirely by one company which would control the newscast and use it for its own ends (Powers, 1978). By the sixties, television news was building audiences, looking more professional, and becoming an asset to their stations. *"One major reason was the explosive nature of news itself . . . a general landscape of confrontation that made for exciting 'visuals' and theatrical reportage - all these helped create an enormous new audience for television news."* (Powers, 1978, p.29) Newscasts now performed two important functions: First, the supertime newscasts took on a large show-business obligation. The newscast had to draw large audiences and prepare them for the parent network's prime-time schedule. Secondly, the *"local news served as the station's 'signature', its collective personality"* (Powers, 1978, p.29). In the seventies, the "happy talk" production style came to the fore in television news. Happy talk refers to how the news team acts on-camera. It is evidenced by an *"aura of exaggerated joviality and elbow-jabbing comradeship"* (Powers, 1978, p.35). Again, this shift in style was based solely on revenue generating ability. *"Once it had proved itself as a saleable gimmick . . . Happy talk quickly spread across the country, imitated by grinning, lantern-jawed news teams from New York to San Francisco, and most stops in between"* (Powers, 1978, p.35).

Television stations design their newscasts based on profits. This economic-deterministic approach leaves little room for difference among newscasts. Once a news

facility introduces "something good", every other station imitates it (Powers, 1978).

Almost every change in format by one network has been copied by the others. The shift from 15 minute to 30 minute broadcasts instituted by CBS in 1963, was eventually copied by ABC, NBC (Jankowski and Fuchs, 1995), Britain's ITN in 1966, the BBC later (Cox, 1995), then CBC, and CTV (Nash, 1987). Although ITN's research showed that 83% of their audience liked their 15 minute newscasts, and that only the remaining 17% wanted to go to a 30 minute version, they made the transition anyway. ITN's news director fought the board of directors for permission to do so. (Cox, 1995) His response to the overwhelming statistics against him was *"The public does not know, and cannot know, what it wants until someone offers it to them."* (Cox, 1995, p.183) ITN made the transition in format, creating a 30 minute newscast. They introduced a commercial break in the middle of the program so that they could solve technical or editorial problems that might arise during the newscast. This break turned out to be the most profitable commercial slot in ITN's history.

The above example demonstrates why newscasts tend to be "strikingly" similar in style and content. Innovations come in the form of experiments. If a station tries something and it works, then everyone will adopt it. If it fails, it is discarded.

Citytv is a small station in Toronto, Canada. *Citytv* does its best to "grab the audience" by using unusual techniques to engage its audience. It visually charges its newscast to obtain and maintain its audience's attention.

In a traditional newscast, the anchor-person sits behind a desk, reads the news, and makes bridges to video clips. *Citytv's* anchors sit on the desk, they move around the

studio/newsroom, they bridge from either the studio, or on location. Where "normal" news engages in "happy talk" (or a little more toned down version for the 90's), *Citytv*'s people engage in serious, even if short, discussions, and openly express feelings towards news stories. While "normal" news facilities spend thousands of dollars to own and maintain "broadcast quality" video equipment. *Citytv* uses home video cameras deliberately to get low quality and jittery video because, at times, they want the "shaky" camera look. While normal news facilities are using robotic cameras for swift, clean, and endlessly repeatable camera movements in-studio. *Citytv* employs hand-held and "steady-cam" cameras to give fluid, and dynamic movements to their in-studio footage; *Citytv* represents a radical departure for news style.

The CBC is beginning to experiment with similar types of production, especially in Windsor, Ontario. It is therefore prudent to inspect this new production style for differences that may have important effects on viewers. For example, this new style may significantly lower viewer information recall, or it may be utilized by the audience in alternative manners.

In this thesis, I will deal with the effectiveness of two types of newscasts, CBC and *Citytv*, in communicating information, and drawing positive audience evaluations. I chose the CBC because it represents a Canadian news style, but also because CBC news is the oldest form of television news in Canada (Nash, 1987). It has had the benefit of experience, is rooted in the same history as the other big networks (eg. ABC, CBS, NBC, BBC), and has grown in a ways quite similar to these networks. I think that the CBC is a Canadian reflection of a traditional news style. *Citytv* will be contrasted with the CBC.

Where CBC bases its reputation on credibility and its long tradition of television journalism, *Citytv* bases its reputation on artful, upbeat and lively production style, and its virtual omnipresence on the local Toronto scene (seen in its slogan “*Citytv*, everywhere”).

This study approaches the question of how preference affects recall by exposing subjects to two different stimuli measuring their reaction through a quantitative questionnaire. As a pilot study, I started with a focus group to probe the “uses and gratifications” of and for the news. I also used this opportunity to field-test the recall and preference instrument and to get feedback on difficulty and appropriateness in order to improve it.

The study then proceeded to a pilot-test, a small test of my experimental setup and draft questionnaire. It sought feedback data from respondents at this stage so that the questionnaire and research methodology could be further refined where necessary.

The final questionnaire is largely a quantitative questionnaire, containing a minimum of open-ended items.

The Focus Group

The purpose of the focus group was to ascertain the depth of students’ interaction with television news. My interest was in the reasons students watch the news, the information they obtain, what use they believe that information is to them, and how production factors effect their watching. I was also interested in the demographic and psychographic variables that best describe people who watch each of the newscasts.

The questions asked were designed to: a) Develop an understanding of the students' perceptions of TV news. b) Identify the language and key concepts that students use when they talk about TV. c) Field test the quantitative questionnaire, and to get a reaction to the experimental stimulus. d) Help in refining the experimental stimulus and the questionnaire, and e) verify that the research questions are appropriate.

The full structure of the focus group can be seen in Appendix B, and a discussion of the methods used is in chapter 3.

The Pilot Test

The pilot test was designed as a field-test of the

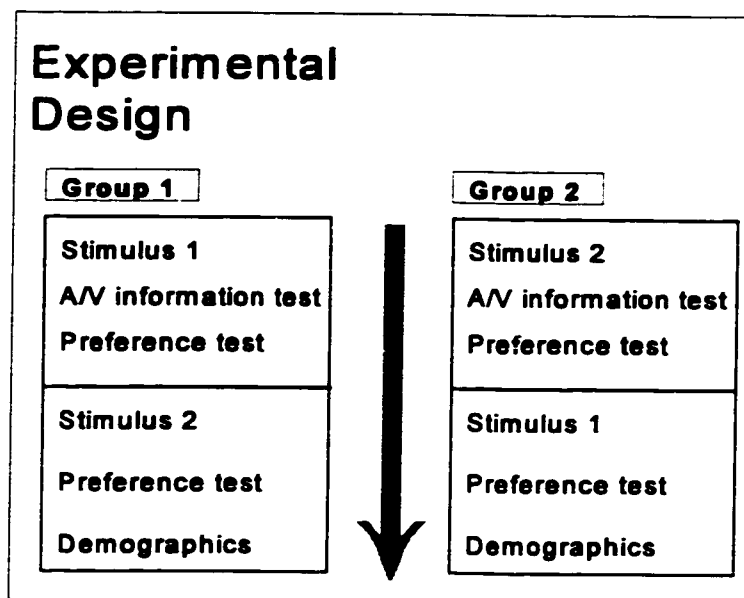


Figure 1.1 - Experimental Design Diagram

full experimental design with the added twist of collecting more feedback from the respondents than is normal. Buzz-groups were formed before and after the experiment was carried out. These five groups of 5 or 6 people were asked specific open-ended questions (discussed in detail later) that were designed to help further refine the final experimental design (seen in Figure 1.1).

The Experiment

The basic experimental design was not changed after the pilot test and remained the same as in Figure 1.1. This design follows the general pattern: stimulus 1, test, stimulus 2, test and reverses the stimulus order for the second group. The tests are constructed in such a way that they can be answered after either stimulus. The specific reasons behind using this design are explained in chapter 3.

Summary of Chapters

Chapter 2 is the review of literature. Along with the usual inspection of the relevant literature I felt it was necessary to discuss the way the production types are applied “in the field” by each of the producers, as well as the apparent theoretical background behind each production house’s style.

In chapter 3, there is a detailed explanation of the methodology used to collect the data. It also outlines the experimental stimuli in detail, and places the news stories used in the context of each newscast from which they were taken.

Chapter 4 is where the results of the data analysis are related and possible explanations are put forth.

In chapter 5, I summarize, attempt to relate the results back to the theory, make my conclusions, and make suggestion for further research.

CHAPTER 2: LITERATURE REVIEW

Bring News Into Focus

This chapter has a two part approach to my investigation of television news. The first part (section 2.1) looks at important recent studies, and their findings, and the theoretical basis this study is working from. The second section (2.2) looks at the theoretical foundations that the CBC and *Citytv* are founded on, and draws out actual broadcast examples of their theories in action. Section 2.2 is called **TV Production styles** and is broken into two parts: CBC style (2.21), and *Citytv* style (2.22).

Section 2.1 and 2.2 provide a view of television news from an academic perspective, and a view from a news producers perspective. The studies in section 2.11 illuminate the problem with the belief that people watch television news solely for the news information. The uses and gratifications theory in section 2.12 opens up the possibility that habitual news use is tied to a different need gratification, or a cluster of needs being gratified, by television news. A viewer's selection of newscast is shown to be purposeful by uses and gratification theory, which may mean that the selection of a newscast, and consequently the elements that went into producing it, have some effect (or effects) on the viewer's ability to receive and recall news information.

Section 2.2 establishes the differences between CBC and *Citytv* production styles, which allows them to be seen in contrast for the purpose of the experiment.

Section 2.3 summarizes the chapter.

2.1 The Impact of News, and the Recall of Information

2.11 Recent Studies

Most of the studies to date dealing with Television News (Graber, 1990; Brosius, 1993 & 1991; Baggaley et al., 1980) have tested the recall of news information.

Brosius (1991 & 1993), Berry & Brosius (1991), Drew & Grimes (1987), and Graber (1990) study the effect of visuals on viewer recall. They all come to the conclusion that visuals increase the recall rates of news stories where the visuals correspond directly to what is being presented on the audio portion. Brosius (1991) and Berry & Brosius (1991) deal directly with the difference between moving images with voice-overs and talking-head segments: The moving-image related stories had better recall than talking-head related stories. Brosius (1993) showed that emotional images focussed attention to themselves and information recall was affected. When Engstrom (1994) compared a news story using video tape and audio tape, the audio only had higher recall rates. However, Engstrom was not interested in recall, and suggested a more rigorous study of the observed effects because of the lack of a statistically significant relationship. Graber (1990) broke down visuals into numerous categories including average length of visual scene, number of visual scenes, prevalence of picture type (shot size, person identified or not), and primary contribution of visuals to verbal themes. Her study showed that only 16 percent of verbal themes and 34 percent of visual themes could be recalled by more than half the respondents. The above findings show a very high rate of information loss in either case. Consequently, Graber had difficulty confirming that visuals significantly assist in recall of news information. She believes that news

programs are not structured in a way that is conducive to increasing information recall/learning in the audience. She thinks that if learning and memorability are linked then "*ease of processing becomes a significant learning factor.*" (Graber, 1990, p.146)

In addition, Graber believes that, possibly, the learning derived from TV news may not be of a type that is normally quantified by social scientists (Graber, 1990). Chaffee & Schleuder (1986) show that knowledge gain was associated with attention to media. They hypothesize that the lack of knowledge gained from TV by most viewers is due to a lack of interest/attention. Excepting Chaffee & Schleuder (1986), all the studies appear to be based on an increase in visual stimulus that causes an increase in recall rate. An explanation of this effect may be that the increase in the level of visual stimuli (e.g. up from "talking heads" to news film footage, or from no pictures to some pictures) causes an increase binding of attention, and thus a higher recall rate. Price and Czilli (1996) indicates that the major audience attributes that affect news recall is cognitive ability, suggesting that people with a higher developed cognitive ability will be better equipped to acquire and process information. Television programs are produced to target the lowest common denominator of their target audiences. This, in theory, disseminates the program's message to the largest number of people in the target audience. In effect "everyone who is supposed to get the point, could get the point". Since television news is, in most cases, aimed at a loosely defined general television news watching public at large. We can easily believe that the lowest common denominator for this type of program is "fairly low". Most newspaper journalists write for people with a 10th grade reading level, television producers are taught the same rule of thumb out of tradition, but

television news writing seldom reaches that “lofty peak”. This can be attributed mainly to the fact that what is written for television has to be said, said quickly, and understood quickly thereafter, instead of being read at the reader’s leisure. What Price and Czilli (1996) found from their data was that television news stories are better recalled “*when they deal with domestic issues or focus on an identifiable person*”. (p.76) This puts a large emphasis on local news, and other issues that are “close” to the viewer.

2.12 The Theory

This study examines why people would watch one newscast over another, and what they “get” from it. The uses and gratifications approach provides a starting point: it is concerned with:

“(1) the social and psychological origins of (2) needs, which generate (3) expectations of (4) the mass media or other sources, which lead to (5) differential patterns of media exposure (or engagement in other activities), resulting in (6) need gratifications and (7) other consequences, perhaps mostly unintended ones.” (Blumler & Katz, 1974, p.20)

The uses and gratifications model places all of the explanation of patterns of media consumption on the audience. There are five (5) elements of this model that can be seen as particularly important.

- (1) The audience is conceived of as **active**.
- (2) In the mass communication process the initiative in linking need gratification and media choice is up to the audience member.

(3) The media compete with other sources of need satisfaction.

(4) Methodologically speaking, many of the goals of mass media use can be derived from data supplied by individual audience members themselves.

(5) Value judgements about the cultural significance of mass communication should be suspended while audience orientations are explored on their own terms

(Blumler & Katz, 1974, p.23).

Since the use of the media is up to the individual, and directed at gratifying needs in that individual, how can we then explain mass use of any media? People are constantly engaged in processes that link them to the community at large. In other words, they want to "fit in" with their peers. People, while being individuals, tend to follow, and be like other people in their demographic group. The notion that mass communication is used by individuals in the audience to "connect" themselves with different kinds of others is central to the approach.

Researchers using this body of theory tend to customize the theory's classification scheme to their specific use, some creating whole new schemes. Blumler & Katz (1974) see similar ideas emerging. Even though different research teams have come up with differing classification schemes of audience functions, four main categories of audience functions can be seen. They are as follows:

1) **Diversion** - including escape from the constraints of routine, and the burdens of problems, and emotional release.

2) **Personal Relationships** - including substitute companionship, as well as social unity.

3) **Personal Identity** - including personal reference, reality exploration, and value reinforcement.

4) **Surveillance** - Information about the world (Blumler & Katz, 1974, p.23)

Uses and gratifications can be used in this thesis to explain why people will choose one type of news show over another. It says that a specific news show fulfils a need, or grouping of needs in the individuals that watch that show. For example, people will watch news show #1 over news show #2 because show #1 has elements that fulfill some need in the viewer that show #2 does not meet. For this thesis, we assure that show #1 and show #2 have covered similar news information equally well, which means that information content is not a differentiating factor. The study is interested in factors such as production style, pacing, and the overall presentation of the news. News shows generally cover news stories equally well, often using the same information sources, experts, and many times (especially when dealing with world, or national news) the same video footage. With all else being equal, people watch one broadcast over another because of the presentation of that broadcast.

Viewers will use one news show over another because they need information presented to them in a specific way, at a specific speed, or coming from a specific type of person. In other words, people feel comfortable watching the news based on various factors, and they select news that gratifies those needs.

McGuire examines the "*psychological foundations of audience gratification*" (Blumler & Katz, 1974, p.167), by looking at the possible gratification available from the media.

McGuire starts by dealing with two issues. The first is the extent to which media consumption is motivated, as opposed to the idea that it is entirely controlled by external forces. The second issue is whether or not his classification system is a useful way of looking at the problem.

To deal with the first issue McGuire refutes three arguments. The first is that motivation for media consumption can be thought of as completely external, that people use a medium not purposefully, but as the outcome of chance, or extrinsic forces. For example, a people may habitually watch a television news broadcast because it is the only newscast on when they wish to watch the news, or because the reception of this station is better. McGuire explains by this reminding us that basic learning theory states that repetition does not create a specific response unless it is reinforced; "*without reinforcement, repeated exposure would have the opposite effect of extinguishing the habit.*" (Blumler & Katz, 1974, p.168) People would not constantly utilize the same media unless they are getting something they want.

The second argument McGuire refutes is that media gratifications are trivial, and pitifully inadequate relative to the more compelling needs that face an individual. Again, McGuire points to the sheer volume of media that people use, contending that "*the media must be doing something right.*" (Blumler & Katz, 1974, p.169) He suggests that what the media offer is better than what some people have, and that the gratifications obtained,

no matter how illusory, *"may exceed the more tangible inaccessible or unsatisfying satisfactions available in their actual world."* (p.169)

The third argument to be refuted is that even if there are gratifications to be found in the media, people are not very good at finding them because of the lack of indexing of potential rewards. McGuire admits that we often find media products we like completely by accident, but he returns to his argument on the first issue: people do not habitually use a medium simply because it is there. A medium must fulfil some need in individuals or they would not continue to use that medium.

Powers (1978) advances the ideas that television news is both: a) an entirely commercially driven venture designed to deliver an audience to the sponsors, and b) is used for little more than entertainment by its viewers. If TV news is indeed used for entertainment by its viewers, then television news would cover two of the four categories of audience functions in uses and gratifications theory: diversion and surveillance. Having covered two of the functions, the reasons a person uses television news can be twice as many.

2.2 TV Production Styles

Now it is appropriate to introduce, and explore the theoretical backgrounds of the two (2) production styles investigated. CBC and *Citytv* have intentionally clearly contrasting styles and approaches, as *Citytv* was developed to contrast with the predominant news style in Canada, that of the CBC.

2.21 "CBC Style": A Traditional Style

The Canadian Broadcasting Corporation began broadcasting the news in 1952, when Dan McArthur was chief news editor for the CBC. The CBC's journalistic integrity rested on McArthur's shoulders. He was "*lost in his determination to build a CBC News Service of integrity, independence, and reliability*" (Nash, 1995, p.20). At this time, the CBC was the only television source of Canadian national news, which placed a great deal of pressure on the CBC to maintain journalistic integrity, and reliability. The CBC struggled to maintain its credibility even after the 1961 birth of CTV and its news facilities. For example, in 1969, Stan Burke, the anchor of CBC's news flagship *The National*, became embroiled in a passionate public commitment to the Biafran rebellion against the government of Nigeria. He became incensed with the Canadian Government for doing nothing to help, and began to rebuke Ottawa publicly. Burke was issued an ultimatum, stop speaking out for the Biafrans, or leave the anchor chair. Burke left. The CBC could not tolerate anything that would harm their credibility with the public. Burke had taken over the job from Earl Cameron who had been "un-ceremoniously dumped from the job" (Nash, 1995, p.23) because he was a news reader, in effect an announcer, and not a journalist.

Originally, the CBC had drawn its techniques, and even its people, from the British Broadcasting Corporation (BBC) because of Canada's more direct ties with Britain at the time, and the fact that the BBC was the best established television news organization in the world at the time. Eventually the CBC's started to draw the Canadian audience that had previously preferred the American network's news shows (Trueman,

1980). One reason for this shift was, ironically, the consistent increase of American film used by the CBC. During the Vietnam war, the CBC would use American war footage, replacing the American audio track with CBC audio. Often the visuals themselves told the story, and the audio track simply stated what was already seen. This left little room for alternative interpretation. So the CBC began to look America in their reporting style (Trueman, 1980). Trueman argued that the conscious modelling of the CBC after British and American news-casting styles has left CBC television news looking "*aenemic*" (1980, p.25).

One of the major definers of the "personality" of most television news programs is the anchor-person. The anchor gives the program its voice (literally), and its personality in an implied sense. It is a tradition in the American networks for the anchor-person to be a journalist, usually a experienced reporter (Powers, 1978). On the other hand, the CBC and the BBC initially employed announcers, or news readers, a carry-over from the days of radio where both networks got their start (Nash, 1987). In the late sixties, the CBC wished to gravitate more towards the American production style in regards to their anchor-people, but because of union regulations the CBC was locked into place with their news readers. A news reader was not allowed to be involved in the production process other than reading on air. This union regulation, which also binds other people in the news production department into their jobs, has systematically caused the CBC to resist changes to its production techniques over time (Trueman, 1980). This kind of resistance to change is evident even today. CBC Windsor (CBET) was only allowed to engage in

experimenting with new news production techniques on a trial basis by a joint agreement among the unions and management (CBC, 1994).

CBC news has similarities with American and British equivalents probably because of its dual roots. The CBC uses steady, unmoving camera shots, both in the studio and on location. Panning or zooming only takes place to follow the subject on-air. Movements on air at the CBC, like at its American and British models, are swift and clean. This desire to make clean, swift and accurate camera motions has lead some big American TV news facilities to switch to robotic cameras for their in-studio camera work, e.g. NBC Chicago. Robot-cameras make several successive camera movements at the touch of a button. For example, the robot will be programmed to move from a medium shot of the anchor-person, via a slight zoom-out, and pan left, to a looser medium shot with room over the anchor's right shoulder for a "key-in" graphic, and be able to return to exactly the same previous shot to provide continuity. The robot can preform the same swift, sharp, and clean movement day-in and day-out. The CBC does not use robotic cameras, but shows the swift, sharp, and clean camera movements. Camera movements in the field are much the same.

While the technology to gather news visuals for the news has changed, camera operation techniques, both in the studio and in the field, have changed little since the beginning of television news. This lack of change can be seen by a comparison of techniques as they have been, and are currently taught. Stone and Hinson designed *Television Newsfilm Techniques* (1974) as a reference and teaching guide at the request of the Radio Television News Directors Association (RTNDA). It was the RTNDA's hope

that this book would be a "how to" manual for producing newsfilm. Stone and Hinson generated their book from their own experience and the input from dozens of RTNDA members working in television news from across North America. Yorke's *The Technique of Television News* (1987) is a similar "how to" book written by a former BBC news editor that describes the way BBC does news. CBS's (Columbia Broadcasting System) news division wrote *Television News Reporting* in 1958 to teach their people how to create the news. Zettl's (1984) *Television Production Handbook* is still used as a teaching guide and reference by University of Windsor Communication Studies students who study television production. Four of the above books, which cover most of the life span of television as a mass medium, teach the same basics for camera operation, be it film or electronic (many of the works refer to film and video tape synonymously from a shooting stand point). For this thesis **standard techniques**, and **traditional techniques** will be those found in the above four works. These techniques are widely used and taught.

Neil Addison, a former director of news (and other programming) for CKLW-TV Windsor (which later became CBET CBC Windsor) and former manager of public relations at CBET CBC Windsor, describes CBC's news production as "*News a la Zettl*" (Addison, 1996) referring to Zettl's *Television Production Handbook*.

An inspection of news production techniques, as related by the teachers of the professionals who produce TV news, and by the professionals themselves, will provide a valuable insight into why TV news at CBC appears in the manner it does. The inspection of many sources also allows the inference that CBC is using similar techniques to most

other production facilities, and re-emphasises the multiple roots of the CBC, without suggesting that CBC news production is a clone of any other news production approach.

Rules for Camera operation: A Composite of Zettl (1987), CBS (1958), Yorke (1987) and Stone & Hinson (1974)

1. **Keep the Shot Steady** - This is a cardinal rule espoused first and most often. The four sources insist that a sturdy tripod or camera brace is a must **except in unusual circumstances**. Studio cameras are secured to heavy pedestals for solid and steady shots, and the studio floors are smooth painted concrete so that any motion required is smooth and without bumps or jerks.
2. **Avoid Panning** - Another cardinal rule. A camera operator should only pan to follow a moving object in the field, and only when off-air in the studio.
3. **Avoid Excessive Zooming** - CBS (1958) describes this as making your optic nerve feel like it is a yo-yo.
4. **Try to Frame Out Distracting Elements** - These elements will draw attention away from the action taking place.
5. **Show Events in the Way that People Look at Them** - The camera operator's job is to see the event for the audience, and bring reality into the audience's homes.

The above rules suggest that a camera should portray reality in a natural way, i.e., the camera is seen as an extension of the viewer's eye.

The first three rules suggest that a camera is used to record the action taking place, not create it. The four sources also believe that excessive movement is a hallmark of amateur video production, and has no place in professional news.

In-studio a very limited number of differing shots are used: 1) A medium shot (head and shoulders [MS]) of the anchor-persons speaking, which isolates them. 2) A similar shot, only slightly looser, and framed with the anchor to the left, allowing a

graphic, still, or moving video to be "keyed-in" over the anchor's right shoulder. 3) A long shot that shows the anchor people (if more than one) behind a desk, and establishes the studio scene. This long shot will be used periodically to show the close proximity of the on-air people. 4) A Wide shot (WS) (sometimes called the glamour shot), is sometimes used when "going to commercial", or at the ending of the program to "roll credits" over. A WS will show a good deal of the studio, including the floor director, cameras, and their operators, sometimes even the lights. These four shots comprise the shots used in a standard news program. The first and second shots can be from two different cameras or the camera can make the movement on-air. Hickman (1991) and Armer (1990) suggest that news programs rarely change the sequence of shots used once established. Hickman (1991) believes that this is tied to the philosophy of journalism. Television is especially good at transmitting emotion, which can cause difficulty when attempting to deal with news stories in the required un-emotional manner of a journalist. Shot size and angle can affect the interpretation of an image. Shot selection can then bias a story in a un-journalistic manner. *"For this reason, the studio shots of the news set and talent should be as formula as possible"* (p.275). Hickman believes that the news itself, and the relatively fast pace of the newscast, generates interest sufficient enough that the director will not be required do extra "visual work" to maintain the audience's attention.

In the field, camera operators follow a similar formula for shooting. ENG (Electronic News Gathering) type field production is much less structured because it is usually considered raw material that will be edited before it goes to air. An ENG camera operator's first job is to cover the event and capture the most important parts of the event.

The camera person will collect "B-reel", which consists of crowd reaction shots, and cutaways of objects mentioned by the interviewee or related to the story in some way. B-reel gives the editor something to cover edits made in the speech of the interviewee. If these edits were not covered, the picture would jump where the edit to the audio portion was preformed. This kind of cut violates the established continuity of the visuals and is known as a jump-cut (Zettl, 1984, p.333). ENG camera people always shoot with the edit-suite in mind. Camera operators will try to follow a "closing-in" pattern. They will establish the story on a wide shot, and progressively move in closer (with successively tighter shots) until the most important part of the story is conveyed on a close-up or even an extreme close-up (Stone & Hinson, 1974, p.43). This pattern is often reversed on the way out of the story to give the story a visual beginning, middle, and end. In the field, the lack of ability to control all production variables, and the fact that sometimes camera people have to "do what it takes" to catch an event on tape, means that camera people will have to stray from the above formula method of shooting, by design or necessity (Zettl, 1984; CBS, 1958; Yorke, 1987; Stone & Hinson, 1974).

Television graphics have become one of the fastest changing areas in news production thanks to the arrival of computer technology. Text, still images (either photographs, or captured video frames), moving images, and animations can now all be blended and put into a news broadcast. Zettl (1984) says that the two main purposes of graphics are 1) to give specific information, and 2) to tell something about the nature of the event. CBS (1958) says that graphics are a "*direct and positive method of achieving visual clarity on [TV] news programs*" (p.99). Zettl and CBS both believe that graphics

can both simplify the transmission of some kinds of data, and help to fix attention. If the news program has to communicate statistical data to the audience, simply having the anchor person read those number would be both confusing and boring for the audience. However, some form of graphic created to represent the data in a simple visual format can maintain the interest.

In the February 1, 1996 edition of CBC Toronto's (CBLT) evening news the above general rules and theory can be observed in action. This news program does not make use of "key-in" graphics, i.e., the shot with the over the shoulder graphics box is not used. There are only three shots (in slight variation) in this newscast. The first is a loose medium shot of the single anchor. This shot is sometimes "pushed-in" very slowly to a tighter medium shot. Armer (1990), Hickman (1991), and Zettl (1984) all say that shot size determines relative importance of the message delivered. This gradual tightening of the medium shot has the effect of indicating to the audience that what is being said is becoming more important. The second shot used in the show is a two-shot; a medium shot that is wide enough to show two people, often called a medium-two-shot (referred to as an M2S in scripts). This shot is taken over-the-shoulder of the anchor woman as she talks to a large screen television with a shot of a guest/reporter/weatherman at another location. A similar shot is used but the angle is reversed so that the anchor woman can talk to the sports reporter who comes in to sit on the other side of the desk from her. The reverse angle shot is tightened to become a loose medium shot of the sports reporter similar to the loose medium shot above. The third shot used in the newscast is a wide "glamour" shot which shows much of the set and cameras, and other people on the set. It

appears that this shot is from a studio crane, dolphin crane arm, or similar high angle camera mounting device. This was taken from differing high angles, and panned and craned/boomed (changed vertical height via crane or boom mount) at different times. This shot was used by the CBC when going to commercial break or in conjunction with graphics as a transition device. For example, the wide shot was used with graphics as a transition device between the "hard" news stories, and the sports news.

Camera operation in the field was mostly as described above. CBC Toronto used the standard wide shot, medium shot, close-up pattern, and maintained motionless shots unless the action of the event warranted movement.

The program used still graphics. Animated graphics were used in the newscast's two most controversial stories covered (the inquest into Toronto's TTC accident, and a story in which Ontario's three chief justices publicly criticize the Ontario government for making budget cut to Ontario's legal system.) The business news used animation to make transitions between graphics pages summarizing stock market information. The program made use of graphics pages summarizing information being repeated by the reporter (or host) in most cases. These graphics pages usually consisted of a type in a bold font (easy to read) laid over a background made from a photograph or video still altered digitally to the point of almost ceasing to be a photograph and crossing over into the realm of pure graphic, except in a few cases where the background was purely computer generated. CBC Toronto made use of flashy graphics consisting of stills or moving video "keyed-in" over computer animation as "teasers" of the up coming show segments before commercial breaks.

In summary, the CBC has grown out of both the British and American news production traditions. The CBC is concerned with its journalistic integrity. The CBC is using traditional/standard news production techniques.

2.22 Citytv Style

Citytv is an independent station in Toronto, Canada which began broadcasting in 1972. This station was created and is still headed by Moses Znaimer. Who also produced an extended documentary of his views on television entitled: *TVTV: The Television Revolution*. The Winter 1996 issue of the *Canadian Journal of Communication* devoted most its space to papers discussing TVTV. It included commentary by Znaimer that gives insight into the theoretical basis of *City*-style. In the Documentary (and subsequently the journal issue) Moses talks about (and shows the audience) the *Ten Commandments of Contemporary Television* as follows:

1. *Television is the triumph of image over the printed word.*
 2. *The true nature of television is flow, not show; process, not conclusion.*
 3. *As worldwide television expands, the demand for local programming increases.*
 4. *The best TV tells me what happened to me, today.*
 5. *TV is as much about the people bringing you the story as the story itself.*
 6. *In the past, TV's chief operating skill was political. In the future it will be, it will have to be, mastery of the craft itself.*
 7. *Print created illiteracy. TV is democratic. Everybody gets it.*
 8. *TV creates immediate consensus, subject to immediate change.*
 9. *There never was a mass audience, except by compulsion.*
 10. *Television is not a problem to be managed; but an instrument to be played.*
- (Znaimer, 1996, p.5)

The commandments give insight into the thought process and theoretical grounding of *Citytv*. Znaimer takes personal responsibility for *Citytv*. Znaimer does not look upon television as simply a money making device. To him, television is a fine instrument that he employs to craft his art.

What I do is more akin to performance art. I create channels, any sissy can make a program, and my tastes cover the gamut, from the pop music and culture of MuchMusic to the decidedly "highbrow" Bravo!. Citytv is not "tabloid" though it is irreverent and as accessible as I can make it. Its task is to reflect urban, indeed, "downtown" Toronto, which means it likes to be hip, polyglot, and open to whatever is new, progressive, and stimulating to that spirit. Mostly, I believe TV is as capable of art as print and I strive to do it artfully. (Znaimer, 1996b, p.69)

Citytv is directed at downtown Toronto. Commandments three and four show that *Citytv* is decidedly local in its programming. A 1986 study of Canadian television news showed that 93% of *Citytv*'s programming was originated locally. (Romanow, Surlin, & Soderlund, 1986, p.85)

Znaimer believes that commandment nine ("*There never was a mass audience, except by compulsion.*") is the most important of all of them. Znaimer says that one of the most important tasks of television to gain an audience's attention and to hold it.

Citytv's style of production is more active visually than traditional television techniques. It is much more stochastic and high speed than the typical television fare. Its formula seems to be to avoid a discernible pattern. To help achieve this, the in-studio

portion of the news is often shot with "steady-cam", a free-floating camera mounting device that allows sweeping and dynamic camera motions without the jarring and shaking of the image produced from normal handheld cameras. This technology allows a camera operator to make many different types of camera movements than from a normal studio pedestal; it would be almost completely useless in a traditional news set where the trend in camera technology has been towards robotic cameras.

The Friday, October 20, 1995 *City pulse* newscast was selected as an example of the way *Citytv* covers and presents the news.

Speakers

The term speaker refers to anyone who says something on screen who is a member of the production crew. This term thus covers the anchors, the reporters, the experts and camera operators. *City* has a number of anchors in their newscasts, and the focus is switched between them very quickly. These people are often good looking young people. They are dressed well, and usually follow fashion trends of the day. They are interesting to look at and listen to. It seems that the speakers in the newscast are intended to be a focussing point for the viewer.

Pacing

City's pacing is always very high speed. In our sample newscast, *City* covered a small referendum-related story in nine seconds, or one second less than it took to bridge to the story. There is a rule of thumb in the industry (and taught here at the University of

Windsor), called the 20-second rule. It states that you should not leave any static image on the screen for more than 20 seconds. Images that are compelling for other reasons are exempt (Marzotto, 1992). *City* religiously follows a 15-second rule. *City* rarely breaks this rule even during interviews.

Camera Work

City often cuts for short durations. During interviews *City* producers will often make extensive, almost gratuitous, use of reaction shots so that the camera angles may be changed. In our sample newscast, a 52-second-interview used nine cuts to six different camera angles. If *City* producers must "sit" on a shot for very long they make some kind of shot transition, or movement. The shot size may change constantly during the shot, either zooming in or out, or the person in the shot moves from one place to another. *City* also made use of an unusual technique for its entertainment news, a technique also used extensively at Much Music, a music video station owned by *City*. The host/speaker always maintaining a face towards the camera, as the camera moved in and out, and around the host using the handheld variations of dollying in/out and arcing. No zooms were used in this technique. This movement creates a constantly changing shot size, and shot angle. This "restless" camera motion has the effect of locking the viewer's attention on the speaker, the only relatively constant image within the frame. *City* makes use of sweeping, dynamic, and fluid camera motions, both in and out of the studio.

Bridging

City often has host/speaker walk from place-to-place while talking, both in-studio, and on location. *City* also has an anchor person at a remote location, with the story bridges done on location. A related technique uses a person on location speaking on camera, throwing to a person who is walking into the shot (or getting into the shot some other interesting way) and who then takes over with their story. The speaker being "thrown to/bridged to" is often located in the studio and the previous speaker, and occasionally the camera used to shoot them is visible in the background of the new shot.

An ENG technique being used at *City* and experimented with at CBC Windsor (Porter, 1996) is to have the interviewer also be the camera operator. At *City*, a number of techniques are used to allow us to look at the camera operator doing his/her job. Techniques like shooting into mirrors, letting the camera roll while locked on a tripod, setting the camera down on the ground (or another surface) and crouching in the shot, and using very cheap camcorders to record the videographer, all give the audience the opportunity to see the Camera person/Reporter (*City* calls these people Videographers). Perhaps the most unusual of the above techniques is the use of cheap camcorders. Often a camcorder will be mounted on a short arm, or simply be held out at arms-length, above/away from the camera so that the camera operator can look up from the camera's eye-piece and be seen with the camera on her/his shoulder. This use of extra, low quality cameras spills over to other *Citytv* shows where the videographer will often give an assistant, or even the interviewee, a cheap camcorder, and be recorded while they shoot.

Scenes

The backgrounds seen in *City* newscasts are always varied and interesting, sometimes to the point of being distracting. In the sample newscast, for the duration of the first three-second bridge there was a monitor in clear view next to the speaker that had a count-down from three seconds. Often the "pre-roll" of the next video-clip is visible in a monitor somewhere in the shot.

When on-location, the backgrounds are equally visually interesting and varied by switching camera angle for subsequent bridges. There is always something to look at in the frame, something going on.

Graphics

... I have been motivated to explore how written words can be effectively integrated into the act of viewing, TVTV as well as Citytv, MuchMusic, Bravo! et al. make radical use of densely layered graphics and text on the screen. (Znaimer, 1996b, p.72)

Citypulse exemplifies this view. It makes use of densely layered graphics and text, as well as using a lot of computer animation. Where CBC Toronto used animations for its most important stories and in its teasers, *City* used animation more often for "stings" (very short sequences that title the immediately following segment) and teasers.

It appears that *City* prefers to focus attention and show its "artistry" with its camera movements, and to relegate graphics to the traditional role of simplifying the transmission of information that is better seen than heard.

In summary, *City*'s desires to get the audience's attention and to hold it, as evidenced by many of the visual aspects of their newscast, and by Znaimer's ninth commandment. Znaimer's commandments three and four and the Romanow et al. study (1986) show that *City* is interested predominantly in local news. Znaimer's 10th commandment (and the 6th to a lesser extent), and the stations general shooting style suggest a greater emphasis on warm and rich artistic visuals, which goes against the premises of traditional journalistic news production that are deeply concerned about the un-wanted injection of emotion into the story.

2.3 Chapter Summary

Studies to date suggest increased news information recall may be linked to the increased use of visual information, but these gains are modest in the best of cases. Graber's (1990) suggestion that the actual information derived from the news may not be the kind of information normally investigated by researchers, coupled with evidenced low recall rates leads one to think that viewers use the news for something entirely different than "news information". The uses and gratifications approach explains the low recall rates by indicating other "needs" that are possibly being filled by use of news programming.

The task of this thesis is to gain an understanding of people's choice of news programming. McGuire's arguments support the idea that people watch what they watch because of some kind of positive re-enforcement or they would stop the activity of

watching the news. This is, of course, an extension of the audience centred and audience active basis of uses and gratifications approach's.

Inspection of the two types of production styles gives insight in to the very premises the production styles were founded on; CBC being steeped in the journalistic tradition: reliable, hands off, straight-laced, in-depth, and un-emotional; and *Citytv* endeavouring in its art, its desire to "talk to" or "connect with" its audience, believing that the only constant is constant change.

CHAPTER 3: INVESTIGATING THE NEWS

To examine the impact of production techniques, some of the questions we need to ask are how well a technique engages the audience, gets its message across, and how much the audience likes it (Hovland, Janis & Kelly, 1953 and Larson, 1986). A technique requires that these outcomes be combined; because, if no one attends to the technique it cannot work. If people do not like a technique, it is likely that the message it carries will be discarded by the viewer. Overtime viewer dissatisfaction may mean that viewers will not attend the technique again. In this study, I suggest that both production houses (*City* and *CBC*) produce the news equally thoroughly: the content of the news, or the news information, is essentially the same for both sources. The differentiating factor is production style.

Chaffe & Schleuder (1986) showed that knowledge gain was associated with attention, and Hovland et al. (1953 and Larson, 1986) showed that there could be no learning without attention. Therefore, testing the knowledge level of the audience should give an indication of the attention paid to the message. Graber (1990) may be correct in her assumption that a) TV news is not designed to teach, and thus little may stick in the viewers' minds, or b) television does teach, but social scientists are not testing for the right things. Of course, people may not be watching TV news only for the purpose of acquiring information; instead, they may be fulfilling other needs. Information is only one of the valid needs in the sense of "uses and gratifications" theory.

Two models have been created for testing. The first is the Recall-Preference model (see Figure 3.1). The connection to the target audience is controlled by the audience's recall and preference. Recall is (as

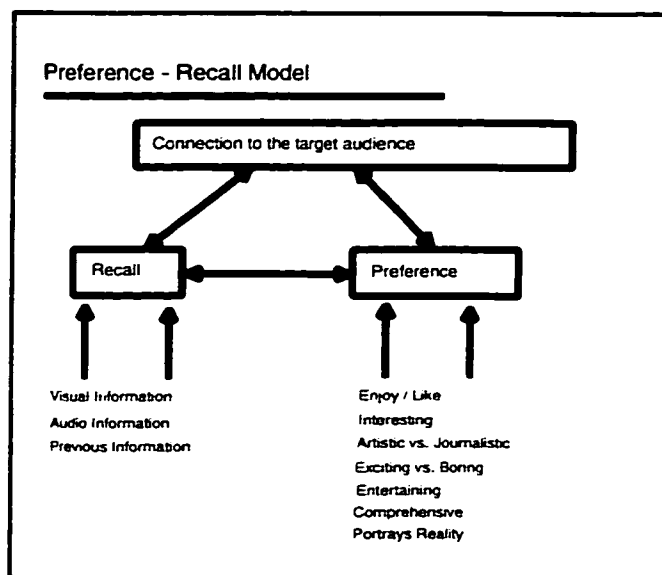


Figure 3.1 - Preference - Recall Model Concept Diagram

respondents to bring to mind the details of the visual and audio aspects of the newscast. The model also indicates the possible effects of previous information already learned by the respondents before they enter the experimental setting. Recall of previous information is quite possible due to the fact that both of the test segments will be chosen from previously aired material. It is hoped that the nature of the stories chosen and the time-lag of several months since the original airing will negate the effect of previous knowledge. The concept of preference is thought to be affected by variables such as enjoyment of the newscast, excitement level, interest level, and entertainment level generated by the newscast. Znaimer (1995) says that he creates television shows in an artistic way. On the other hand, Nash (1987) and Trueman (1980) both show the CBC's preoccupation with journalistic integrity, and its deep rooting in the journalistic style. These two ideas bring to the foreground a possible relationship between variables measuring artistic vs. journalistic style, and preference.

Figure 3.2 shows the second model. This model, called the Cognitive Ability - Media Use Model, was inspired by Price and Czilli (1996). Their work in modelling recall of the news led me to the construction of this model. They hypothesize that a person would watch a newscast due to the ease of information transfer from that newscast. This model roughly approximates the way many studies

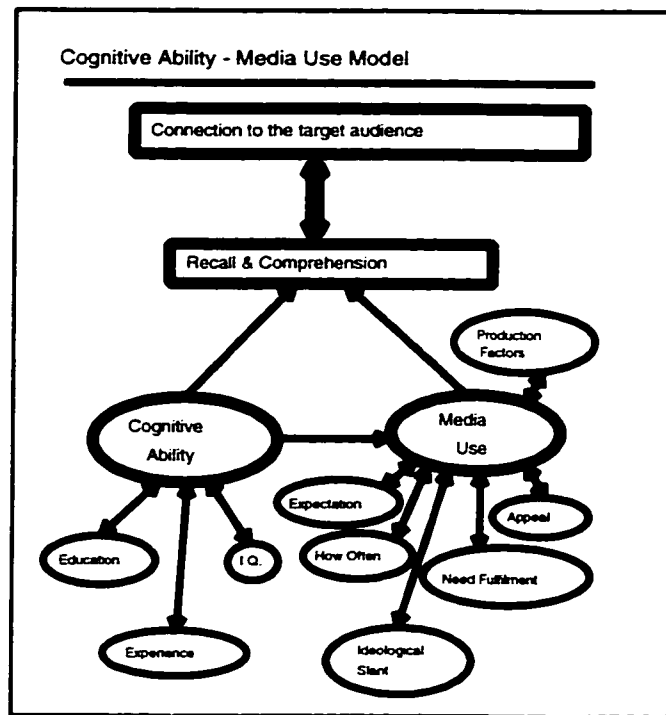


Figure 3.2 - Cognitive Ability - Media Use Model
Concept Diagram

look at the news, testing what people can remember. This model suggests that recall is driven by two concepts: cognitive ability (a representation of a person's capacity to learn and remember) and media use (which media was used, how, and how often, and why that medium is used). Cognitive ability is approximated by variables such as level of education, learning experience, and standardized intelligence quotient. Media use relies on which medium is preferred (fixed to TV in our case), and how often it is accessed, as well as on other factors such as a show's ability to be liked, need fulfilment, expectations, ideological slant, and production factors. This model differs from most studies in that it tests for factors that attract people to use a medium.

The Hypotheses

The research hypotheses were constructed on the basis of these models. They were designed to determine which production style is more effective in transmitting the message (in this case similar content). The hypotheses are as follows:

H1a - People will prefer one newscast over the other.

H1b - The two newscasts will be preferred for different reasons.

H2a - People will show better recall from *Citytv*.

H2b - People will have higher recall with the newscast they prefer.

H3a - Better educated people will have a higher recall.

H3b - Better educated people will evidence heavier news media use.

H3c - Heavy news media users will have better recall than people who are not.

H1a - People will prefer one newscast over the other

Television programs are aimed at a target audience, and are designed to appeal to that audience. *Citytv* attempts to “*reflect urban, indeed, 'downtown' Toronto, which means it likes to be hip, polyglot, and open to whatever is new, progressive, and stimulating to the spirit*”(Znaimer, 1995, pp 69). CBC, like other network news producers, designs its shows to appeal to mass audiences. CBC Toronto is targeting Torontonians in general.

H1b - The two newscasts will be preferred for different reasons

People will prefer a newscast because of a cluster of production factors. Different production factors will be important for people who prefer the different newscasts. For example, people who prefer *Citytv* will prefer more visual production factors, while people preferring CBC will do so because of nonvisual production factors.

H2a - People will show better recall from Citytv

In this thesis, *recall* is defined using Price and Czilli (1996): "*By news recall, we refer to a person's ability to summon to mind and to explain [...] the rudimentary details of a particular news story*" (p.57). Since the study is only presenting two newscasts from which to choose preference, **H2a** suggests respondents will choose the newscast that best represents their taste in news programming, either the artistic style of *Citytv* or the traditional journalism of CBC Toronto. I expected viewers to have higher recall from *Citytv*, because *Citytv* spends so much of its time attempting to gain and hold viewer attention.

H2b - People will have higher recall with the newscast they prefer

This hypothesis suggests that people will choose to watch (or prefer) a certain type of newscast, as familiarity with the setup will facilitate understanding the news. This preference may have a connection to the ease with which people interpret information from the newscast. I believe that in general people will take "the path of least resistance" to their information, and thus prefer the newscast that packages information in such a way

that they personally can best absorb it. Consequently, they should have higher recall from the newscast they prefer.

H3a - Better educated people will have a higher recall

H3a tests the Cognitive Ability - Media Use Model. As a corollary, the hypothesis is that people who are better educated are better equipped to extract information, through their extensive schooling experience, and have a larger storehouse of information from which to potentially recall information.

H3b - Better educated people will evidence heavier news media use

Because better educated people tend to think more critically, they will tend to be heavier media users in the attempt to gain as much information as possible about topics that are of interest to them. In effect, they refuse to believe information that comes from a single source. They must have external verification/support, and will seek a “fuller” understanding of the event or issue.

H3c - Heavy news media users will have better recall than people who are not

It is expected that people who use a great deal of media and/or use it frequently are better equipped to extract information from any given medium. Heavy media users have a larger storehouse of information from which to potentially recall information.

Methods

The study made use of a design that used more exploratory qualitative methods in its construction phase and more focussed quantitative methods in the final stage to test hypotheses.

Experimental Design

The general design of the experiment followed the pattern: stimulus 1, test 1, stimulus 2, test 2. In order to allow comparisons by the subjects, I wanted the sample to view both of the experimental stimuli and respond to both of the. This design created a potential problem. The recall test should be administered after the sample views each production to obtain data on the ability of each production type to transfer news information to the sample. However, having been tested once after the first newscast the respondents will likely be primed and hence do better after the second production.

Many pilot test subjects said that they were actively looking for the answers to the A/V information test during the second experimental stimulus because they expected to be tested on the information again.

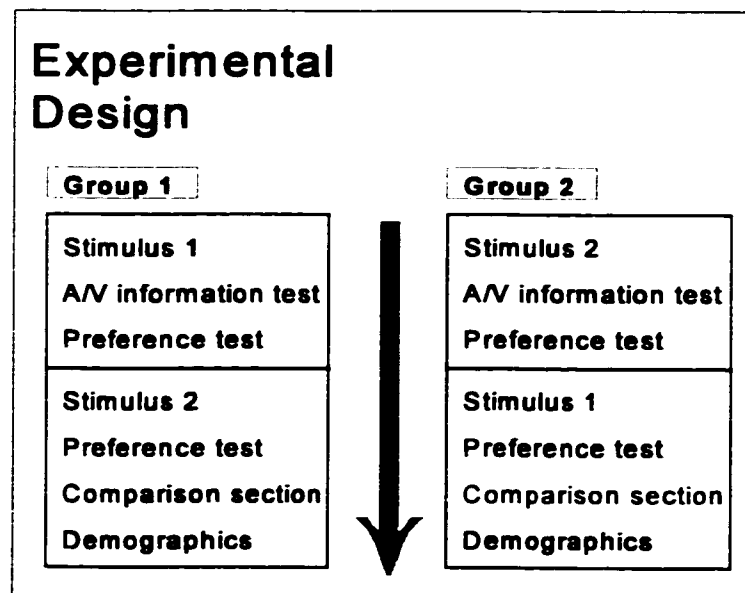


Figure 3.3 - Experimental Design Diagram (revised)

In addition, there maybe serial effects: the order in which the stimuli are viewed may have some effect on the sample.

To negate these problems, the sample was split in half, and the order of the stimuli was reversed in the second group. The A/V information recall is only given after the first stimulus. This design allows the gathering of the A/V information recall data from each stimulus with a “fresh” unexposed sample.

Half the sample was assigned to group 1. Subjects saw the CBC-style newscast first, and were then given the information recall test (see appendix). After the information test they answered a Likert scale questionnaire testing the preference items laid out in the models (above). These preference items are grouped into three categories: 1) audience needs fulfilment, 2) preference of the show in general, and 3) evaluation of specific production elements. The needs fulfilment questions are ratings of enjoyment, liking, had fun, interesting, exciting, meets expectations, feel greater connection to the community, and feel greater connection to the world. The preference of the show in general rated artistic flare, good journalism, complete coverage, accuracy of coverage, and the bipolar scales amateurish vs. professional, liberal vs. conservative, and humble vs. concerned with showing off. The production items rated the pace, visual content (complexity and speed), the graphic elements, and the hosts.

The questionnaire had two blank page faces at this point, and respondents were instructed to stop here and wait. Group 1 then saw the *Citytv*-style news items and were asked to continue with the questionnaire by answering the same Likert scale preference

test again, followed by a comparison section which asked which show was preferred, and why.

By chance, CBC and *Citytv* reported different names for the woman accused of being a spy in the “Spies in Toronto” stories. This yielded the opportunity to ask respondents whether they thought CBC or *Citytv* reported the correct name, and why, thus allowing a relatively unobtrusive measure of the believability of the two production styles.

Finally, respondents answered a “statistics” section containing the standard demographics (gender, age, education, hometown) as well as items to capture the respondent’s media use (frequency of news from various sources, of theatre visits, video rentals, preference for national or local news).

In the Group 2 design the order of the production style presentations was reversed. Assuming equivalence of the two groups, this design nullified the serial effect, because it also allowed us to test the information recall for each style without it being contaminated by viewing the other production style, and still enabled us to obtain comparisons (with respect to preference, believability, understanding, etc) of the two production styles from respondents.

The Stimuli

A taped newscast for the same date was obtained from the two television stations. The date of the show (Tuesday, May 28, 1996) was chosen purposefully. The intention was to choose a fairly normal news day, resulting in a fairly normal newscast. Weekend

days were avoided because of they are treated differently by news departments. Friday's shows were avoided because of *Citytv*'s tendency to inject more entertainment news into the program for the up-coming weekend. From the remaining weekdays the actual day of the week was chosen at random. The actual date of the taping followed a number of weeks of waiting which were judged inappropriate because it was desirable that a particularly hot national news topic fade out of the spotlight. The intent was to get coverage of local news by both stations which would showcase their respective "in-house" production styles. National and international news coverage is more likely to be obtained from some other news agency. In CBC's case this could have still been the CBC national production style, but in *Citytv*'s case it would probably have been a feed from some other news agency (a U.S. network, BBC, Global, CTV, or even CBC).

Once the shows were taped, they were analysed for content. All stories covered by both newscasts that were not of an international nature were identified. There were four (4) such stories. These four stories were then edited to a master tape. They were re-ordered so that the stories appear in the same order in both of the style segments. Since the weather (or weather person) is traditionally considered the station signature the local weather was included as well. These five segments comprised each of the experimental stimuli. The final edit was transcribed into a television format shooting script (see Appendix A for both scripts). From this "reverse engineered" shooting script it was possible to identify information (both audio and visual) in the content of each show's stories that was functionally similar. This information was used to create a single Audio/Visual information test that could be answered by viewers of either newscast. It is

important to note that a shooting script is an imperfect device for capturing visual information, and it was necessary to refer back to the actual video tape in the case of questions that pertain to “visual only” information.

The four (non-weather) segments are as follows:

The Toronto Spies

This story concerned an alleged pair of Russians spies (a man and a woman posing as husband and wife) who had lived in Canada under assumed identities for the purpose of gaining Canadian passports. They obtained their names from dead Canadian children. They were apprehended by the Canadian Security and Intelligence Services (C.S.I.S) and detained in Toronto for a hearing in front of a federal judge. The federal minister responsible for C.S.I.S., Herb Gray, was quoted in both treatments of this story.

Toronto Spies: CBC's treatment

The story lasted 2 minutes, 24 seconds and 12 frames. This story was treated in a standard CBC manner. This was the 8th story in the lineup and occurred after returning from a commercial break. The anchor (Suhana Marchand) opens the story by introducing it and then throws to Neil MacDonald who covers the rest of the story. A video clip of Solicitor General Herb Gray, who gives the basic facts of the story in a typical press conference manner, is followed by a picture of the Russian Minister of Foreign Affairs, Yevgeni Primikov, and MacDonald tells us that our Minister of Foreign Affairs, Lloyd Axworthy, will be meeting with Mr. Primikov. A video clip of Lloyd Axworthy has him

saying that he prefers to talk to Mr. Primikov in person about this matter. MacDonald fills in the details of the story as the viewer sees pictures of the exteriors of the C.S.I.S headquarters, the Metro Toronto West detention centre (where the couple is being detained), and the detention centre parking lot. CBC reports that the couple assumed the names Ian and *Louise* Lambert.

Toronto Spies: *Citytv*'s treatment

The story lasted 2 minutes, 9 seconds, and 3 frames. This was the lead-off (1st) story for *Citytv*. Both anchors (Gord Martineau and Anne Mroczkowski) introduce this story, followed by a film clip from the movie *Gorky Park*, where the Russian Police are talking to K.G.B agents in an exterior night scene. Mroczkowski says "The K.G.B. in action in '*Gorky Park*.' That's film fiction, but in real life, in metro, now? And here in Metro?" Cut to Natalie Pujo who is on location at a graveyard, carrying passports. Pujo tells how the alleged spies obtained their names from dead Canadian children, and how they may have come to Canada with forged Canadian passports. Cut to an exterior of the Gerling Global life insurance building where the woman (City reports her name as *Laurie*) worked. In an interior shot of the building Pujo interviews the woman's boss who calls her Laurie as well and describes what happened when C.S.I.S. arrived to search her desk. This is followed by a video clip of Herb Gray who says they were detected early on and that this was C.S.I.S. success, then back to Pujo walking along the sidewalk across from the federal court offices in Toronto. She tells us that Ottawa has already signed the couple's deportation orders and is detaining them until they have a hearing.

The Police Shooting

Police were hunting a drug store robber and attempted to arrest 29-year old John Anderson Braithwaite in the Young and Eglinton area of Toronto. He came at the officers with a knife and they shot him twice. He was in critical condition in Sunnybrook hospital, and this story was an update of a previous day's story because the police had finally identified the man.

Police Shooting: CBC's Treatment

The story lasts 26 seconds, and is the 2nd story in CBC's lineup. Ms. Marchand introduces and voice-overs the entire story. There are pictures of the store front and street where the man was shot, then a closeup of the knife used as police inspectors look at it and take pictures. The final shot is a picture of the area that is closed off by police tape, and people gawking.

Police Shooting: Citytv's Treatment

The story lasts 16 seconds and 18 frames, and is 3rd in City's lineup. Martineau reads the entire story in-studio sitting on a desk.

The Ontario Governments' Business Plan

The Ontario Government released its first business plan, which was received with a great deal of criticism by both the opposition and the media. The plan was supposed to

outline what services the government feels it should privatize, but the consensus was that it fell short of that promise. Management Board Chairman Dave Johnson was responsible for the document, called “Doing better with Less”.

Ontario Governments’ Business Plan: CBC’s Treatment

The story lasts 2 minutes and 41 seconds, and is 3rd in CBC’s lineup. Suhana Marchand introduces the story and introduces Robin Smythe (who appears live on a monitor in Marchand’s shot). Smythe recounts the intent of the report as her on-monitor image becomes the full screen image. A video clip of Dave Johnson on the floor of the House at Queen’s Park shows him saying that this is the first time ever that Ontario Ministries are publishing business plans and setting performance benchmarks. Then Smythe voices-over a shot of the document, and a shot of Dave Johnson. She notes that the report is about what services the government should and should not provide, and what services it thinks the private sector can provide as well or better. In the following video clip, Johnson says the same thing. Over different shots of Johnson Smythe comments that the document does not do what Johnson said it does. In the following video clip opposition leader Lyn Mcleod says that the document is worthless, followed by footage of an office as Smythe notes which Ministry services may be targeted . In a shot of a press scrum outside Queen’s Park Dave Johnson is forced to defend his document. From different camera angles Johnson says that the document is a first step, and that it will improve as years go by. Smythe closes by saying that the report was a public relations move that backfired, that there is a toll free hotline for public input (which was not

working when she called it) and that it cost thirty dollars to purchase a copy of the document. The report returns to the studio shot with Ms. Marchand and the large monitor and Smythe and Marchand briefly discuss the how the government's privatization plans are going.

Ontario Governments' Business Plan: *Citytv's* Treatment

This story lasted 1 minute 35 seconds and 15 frames, and was 13th in *Citytv's* lineup. The story is introduced by Gord Martineau who announces that the story will be covered by Colin Vaughan (*Citytv's* political specialist). It starts with a video clip of Lyn Mcleod saying that the document is "nothing but platitudes and empty wish lists," followed by a video clip from NDP M.P.P. Tony Martin who charges that this is a another "1-800-JOKE" on the people of Ontario. In a voice-over Vaughn comments that the opposition usually overreacts but this time they are not. He announces the document's intent, but comments that it is really just a "Puff piece", all voiced-over pictures of the session going on in Queen's Park, with Members of Parliament objecting to the document. Vaughn notes that David Johnson, "the usually competent head of management board," is responsible for the document. "Today, even he sounded embarrassed." There are consecutive different video clips, strung together by jump cuts, of Johnson saying that the document will improve over time. Outside Queen's Park Vaughn holds a copy of the document, and comments in closing that "to add insult to injury, the government plans to charge \$30 a copy for this document. If you want my

advice, don't waste your money, and you can have my copy for ten buck. First come first served.'".

The Grant Krieger (pot) story

Grant Krieger suffers from the effects of Multiple Sclerosis and believes that smoking marijuana reduces the severity of his symptoms. He has grown tired of buying marijuana on the black market and wants to argue his case in court in a bid to legalize the medicinal use of marijuana. He went to Holland and acquired a prescription for 921 grams of marijuana and planned to carry it back to Canada in order be arrested with it. However, he was arrested in Holland and charged with attempting to export marijuana without a licence. The camera crews met up with Krieger when he arrived at Pearson airport without marijuana.

CBC's Treatment: The Grant Krieger (pot) Story

This story lasts 2 minutes, 14 seconds 24 frames, and is 6th in CBC's lineup. Ms. Marchand introduces the story, and hands it over to Lorne Matalon. We see pictures of Krieger, his wife and family at the airport getting hugs from his supporters. Lorne voices-over describing the story about Krieger returning empty handed, but still fighting for people who smoke marijuana for medicinal purposes. This is followed by a video clip of Krieger in a press scrum saying how he feels better when he smokes marijuana as opposed to taking Valium. Cut to pictures of Krieger's C.A.T (Computerized Axial Tomograph) scan, and various shots of people lighting and smoking pot as Matalon

describes how Krieger believes that marijuana relieves his MS symptoms. In a video clip a neurologist from the Canadian Multiple Sclerosis Society says there is no evidence that Marijuana has any value. Cut to pictures of Krieger's prescription and again people smoking pot as Matalon relates where Krieger got the marijuana prescribed, and why they prescribe in Holland. Cut to pictures of Terry Parker and his acquittal papers, as he describes how he was acquitted because a judge was convinced that he required marijuana to relieve his epilepsy. As Parker flips through his papers Matalon notes that several senators are studying federal legislation with the intent to decriminalize marijuana. The story ends with a video clip of Parker telling Matalon that he has to resort to the black market to buy Marijuana.

Citytv's Treatment: The Grant Krieger (pot) Story

This story lasted 2 minutes 8 seconds and 20 frames, and was 9th in *City's* lineup. Mroczkowski carries this story from beginning to end. The segment starts in the *Citytv* newsroom. Mroczkowski opens the story over pictures of Krieger arriving at the airport, getting hugs from his family and supporters. In the ambient sound behind Mroczkowski's voice-over Krieger can be heard asking to be taken to the hospital. Mroczkowski reiterates that Krieger immediately asked to go to the hospital to get a shot of morphine. In a video clip of a scrum, Krieger says that the Dutch let people smoke pot freely, and that he did not know that he needed an export permit to bring pot back. Cut to pictures of Krieger getting hugs from his family and supporters as Mroczkowski continues on about how Krieger spent two days in an Amsterdam jail because he did not

have a permit to export the 921 grams of marijuana he got by prescription. In a video clip at the airport Maria Krieger asks that people who use marijuana for medicinal purposes should come out of the closet and tell everyone exactly why they use it. Cut to file pictures of people smoking pot and preparing marijuana leaves as Mroczkowski's voice-over relates that there is an ongoing debate about the medical benefits of smoking marijuana, and that the Senate is looking into the decriminalization of marijuana. During the voice-over there is a cut to Mroczkowski walking up a sidewalk toward the camera as she talks about four chronic illnesses whose symptoms can be lessened by the effects of marijuana (and she intimates that there are others). She finishes the voice-over with "But, of course, marijuana does make you high." The segment finishes with a video clip of Krieger in a press scrum saying that his daughter brought home a brochure from school that tells about the evils of marijuana, and how she says that it was "nothing but a pack of lies" because he does not exhibit any of the signs the government says that he should exhibit "being a pot head."

Table 3.1 shows the run time for each story, number of shot transitions, and calculates the number of transitions per minutes. This provides an indication of the difference in pace and speed of the two newscast types. *Citytv* is faster on average, but in the case of the police shooting and Grant Krieger (pot) story the CBC used more transitions per minute. Measurement of pace of a newscast is problematic because pace/speed is a subjective measure internal to the viewer. It is possible for a newscast with a small number of transitions per minute to seem at a higher pace than a newscast

that contains a high number of transitions per minute simply by virtue of the “feel” of the content.

Table 3.1 - Story Statistics for Each Station										
	CBC					Citytv				
Story	Run Time (m:ss:ff)	Line Up Position	# of graphics	# of shot transitions	Transitions/minute	Run Time (m:ss:ff)	Line Up Position	# of graphics	# of shot transitions	Transitions/minute
Toronto Spies	2:24:12	8th	5	19	7.9	2:09:03	1st	9	20	9.3
Police Shooting	0:26:02	2nd	1	8	18.5	0:16:07	3rd	0	2	7.5
Ontario Governments' Business Plan	2:41:00	3rd	6	23	8.6	1:35:15	13th	6	20	12.6
Grant Krieger (pot)	2:14:24	6th	4	21	9.4	2:08:20	9th	5	19	8.9
Weather Report	1:33:09	11th	2	4	1.8	1:49:10	21st	10	19	10.4
Totals	9:19:17			75	8.0	7:58:25			80	10.0

The Questions

In the Audio/Visual test, recall of each story was examined with specific questions (The complete questionnaire is contained in appendix C). A comparison of the stories in each stimulus identified common information. This information formed the basic details of each of the stories. For example, in the **Toronto Spies** story, respondents were asked: “What country were the spies from, what name did they assume, how did they get their Canadian names, and who caught them?” Whenever a story from both stimuli contained information that was present only visually (meaning it was not part of the sound track), a question was formed. Examples of “visual only” questions are: from **Ontario**

Government's Business Plan story "What colour outfit was Lyn Mcleod wearing?" and from the **Grant Krieger (pot)** story "What is Mrs. Krieger's first name?" The **Police Shooting** story and the **Weather Report** contained no "visual only" information common to both stimuli, thus the A/V test contains no "visual only" questions for these two segments.

Six communication studies graduate students served as an informal focus group. Two of the students had considerable experience in film and television production. The others had little or no experience with production. The group was questioned about news use habits, and explored which needs are or may be gratified by television news. The group was also questioned about how salient, in their opinion, production factors are to viewers. The group then saw both segments of the experimental stimulus, and they were asked about its construction; for example: whether the editing cuts made for this thesis were so obtrusive as to affect a viewer's perception of the show? The group then took the A/V information test (see above) as a group. They had no difficulties answering the test question. The ease with which the group answered the test questions gave me confidence that the experimental sample would be able to understand the questions and be able to pick the answers from the news stories. The group was then asked "compare and contrast" the newscasts as well as preference questions about each station's newscast. This phase of the study was intended to yield an understanding of the language respondents might use, and thus "head off" potential language-based confusion by phrasing questionnaire items in language familiar to the target sample. The focus group's responses were used for two purposes; 1) to create additional closed-ended questionnaire

items, and 2) to close already constructed open-ended questions. It had proved difficult to produce exhaustive response categories, but it was considered desirable to arrive as much as possible at closed-ended items in order to reduce the “work” for respondents and to minimize the need to code open-ended responses. For the preference-recall model, factors thought to affect preference were operationalized; for the cognitive ability/media use model, factors thought to influence media use were operationalized. Extended scales ranging from zero to nine were used to rate the respondents’ liking of the styles and their components, in order to allow the use of more powerful interval level statistics in the analysis.

After the final questionnaire content was drafted, a field test was designed. A fourth year undergraduate communications class in educational message design was chosen because its students had experience with the buzz group technique I wanted to use in the field test. The class of twenty-five was broken up into buzz groups of five students. Each group was given five questions to answer pertaining to news preference. The questions, similar to the focus group’s question (see appendix), explored news use from a uses and gratifications perspective. The five questions were:

1. Describe in as much detail as you can the news use habits and attitudes of a hypothetical person who is very well informed. How do they differ from someone who isn’t informed?
2. When you watch TV news, why do you watch the newscast you watch, rather than some other newscast?
3. What do you expect to gain from watching the news?
4. How does the news affect your life from day to day?
5. How do production factors (i.e., camera movement, sound, graphics, animations, where they choose to go on when on location, etc.) have an effect on your perception of the show overall?

Each group had a facilitator to clarify, direct and record the conversation. The groups had twenty minutes to answer the five questions. The groups were then brought back together and the class was randomly split into two groups that were assigned to different rooms, each equipped with TV and VCR. After viewing the “newscasts” (in different order) and completing the written questionnaire, the class was once again broken into groups of five and asked to discuss another set of five questions. Four of these questions compared the shows: what makes each show unique; how are the shows different from each other; which show do you prefer; and why? The fifth question asked respondents to evaluate the study’s design, and make suggestion for improvement.

The field test data was used to further refine the final questionnaire by identifying practical problems with the questionnaire; it helped identify items that needed rewording; or even elimination.

The Sample Subjects

Subjects were selected from Department of Communication Studies undergraduate classes at the University of Windsor. While each class could have been randomly split to equalize the groups, this would have increased the required administrative effort, and presented virtually insurmountable obstacles for the large Introduction to Communication Studies class with over 200 students. Since no other room was simultaneously available, more than 100 students would have been standing in the hall for 45 minutes to wait their turn. Group 1 was therefore comprised solely of students from this large first year Communication Studies class. This class traditionally

includes Communication majors as well as a good cross-section of students from other faculties, and includes upper level students taking options as well as 1st year students. Group 2 consisted of three Communication Studies classes: a normal first year introductory night class from which a wider age distribution was expected; a small second year research methods course; and a medium sized second year communication theory course. The introduction course attracts second, third, and even some fourth year undergraduates from across campus. The other two classes are required courses, often taken by second and third year students.

Description of the Sample

There are 294 respondents, 175 in Group 1, and 119 in Group 2. The average age is 22 years old. Ranging from 18 to 74 years with a standard deviation of 5.95 years. 84.9 percent of the respondents fall between the ages of 19 and 24 years old, and only 2.5 percent were over 30 years old. 51.9 percent of the sample was female, and 48.1 percent were male.

51.4 percent were from Windsor and Essex County, 20.3 percent from the Metro-Toronto area, and 28.3 percent were from elsewhere. Students from different areas are significantly different from one another. Torontonians and Windsorites prefer local news (56.4% and 61.1% respectively), whereas people from other regions prefer national news instead (64.5%). This may be due to a lack of interesting local news events outside of city areas, or a lack of coverage of news events outside of city areas. Windsorites read newspapers for news more frequently than other groups (3.71 days per week for

Windsorites, 2.94 days per week for Torontonians, and 2.48 days for others).

Windsorites may have formed newspaper reading habits in recent years because Windsor was without local television news for several years when CBC suspended its local news service. An alternative theory may be that Windsorites are more interested in seeking the “fuller” understanding of news events that is available from newspapers. Another alternative may be that Windsorites choose Detroit TV news because they follow Detroit sports, the weather is the same, and/or higher production values used in Detroit. These students would then read the local (Windsor) newspaper to read about local happenings. Finally, students from Windsor watch significantly less Much Music than anyone else (2.96 days per week for Windsor, 3.98 days per week for Toronto, and 3.81 days per week for others). Much Music is a specialty cable channel. It is possible that students from Windsor are less likely to have cable because of the large number of receivable television signals available over the air in this area. Alternatively, students from Windsor may not view this type of programming as much as others because of difference in the music scenes between Windsor and the rest of Canada. Detroit’s music industry is likely to have a greater influence on what music Windsorites prefer than Toronto’s or even Canada’s music industry. People in Windsor may not view Much Music as much because Much Music does not “reach” Windsorites with their programming as well as it would people read, from Toronto.

Respondents get their news from (average among those who used the source at all): TV 4.35 days per week, newspaper 3.23 days per week, radio 3.75 days per week, magazines .82 days per week, and Other (taking to friends, Internet, word of mouth) 2.19

days per week. The average respondent sees films in theatres 1.80 times per months, and rents movies on video 4.4 times per month. The sample preferred to see action/adventure, comedy, and drama genre films (in that order). 54.3 percent of the sample are Communication Studies majors, 18.2 percent are from the other social sciences, 13.2 percent are from the Faculty of Arts, 7.9 percent are from the Faculty of Science, 3.2 percent are from Business, and 3.2 percent have not decided their majors. 55.3 percent of the sample are 1st year students, 26.8 percent are 2nd year, 12.0 percent are 3rd year, and 6.0 percent are 4th year students. The average grade point average (on a scale of 100) for the sample is 68.01, ranging from 7.69 to 100 (standard deviation = 16.08)¹.

Because the two groups were not assigned randomly, we cannot assume them to be identical, therefore an explicit comparison of the groups with respect to relevant characteristics is warranted. Table 3.2 compares the groups in terms of demographics variables (gender, age, place of origin, year in school, etc.). The two groups are not the same. While there is no significant difference in gender distribution, age distribution, or in the percentage of people that reported watching a lot of TV as a child, there are significant differences for the other comparisons. An important difference between the groups is the concentration of 1st and 2nd year students. 75.9% of Group 1 are 1st year students, but only 24.6% of Group 2, causes a significant difference in the G.P.A. average of the students in each group. It also affects the percentage of students having had

¹ It is important to note that just over 25 percent of the students in sample reported a G.P.A. that falls below the minimum academic requirements of the University of Windsor and they would be required to withdraw. It is possible that many of these respondents failed to take this question seriously.

a media literacy course, as most first year students would not have had one while most 2nd year communications students would, by the time of the experiment.

Table 3.2 - Group Versus Demographic Variables					
Demographic variable		Group 1 (First CBC, then City)	Group 2 (First City, then CBC)	Total (whole sample)	Pearson's Chi- squared significance level (Probability, if applicable)
Gender - Female - Male (% of group)		53.8	49.1	51.9	0.441
		46.2	50.9	48.1	
Age (average)		21.83 years	22.17 years	21.96 years	.635 (sig. of t)
Origin of respondent (%)	Windsor	59	40.2	51.4	0.006
	Toronto	16.2	26.5	20.3	
	Other	24.9	33.3	28.3	
Had a media literacy course (%)		48.8	78.1	60.6	<.0001
% of COST majors		35.3	73.7	54.3	0.001
Year in school (%)	1 st	75.9	24.6	55.3	<.0001
	2 nd	10.6	50.9	25.9	
	3 rd	7.6	18.4	12	
	4 th	5.9	6.1	6	
Average Grade Point (out of 100)		69.8	65.3	68	.041 (sig. of t)
% of respondents who enjoy watching TV for production values		44.1	59.8	67.6	0.008
% of respondents who said they watched a lot of TV as a child		72.4	76.9	77.5	0.399
Newscast preferred (%)	Citytv	82	18.6	43.8	<.0001
	CBC	18	81.4	56.2	

Similarly, there was a significantly greater percentage of communication majors in Group 2, as two of the classes were required courses for communication majors, which are rarely taken by students from other departments. The difference in distribution of 1st

and 2nd year students also accounts for the significant difference in the number of people who reported enjoying TV for the production values. COST majors have the tendency to be keenly interested in fine points of production and are trained in upper level media literacy and production courses to notice the technical aspects.

There is also a significant difference in average grade point average between the two groups (Group 1: 69.8, Group 2: 65.3 out of 100) which might be explained in part by the high number of 1st year students in Group 1 who may be reporting their highschool, or first semester G.P.A.s; in contrast, many in Group 2 were reporting their G.P.A.s from the more difficult upper level courses.

The significant difference between the groups with respect to the share of Toronto students is also related to the fact that Group 2 contains more COST majors, as the Department draws a larger proportion of its students from Toronto and elsewhere outside the Tri-county area than is true for the University as a whole.

Pre-Analysis Data Preparation

Several operations had to be performed on the data prior to analysis. First, the A/V information recall test scores had to be computed. This was accomplished by the summing of all the correct responses, dividing by the number of possible responses, and multiplying by 100. This produces a percentage of correct answers. This was done for the entire test, separately for each story in the test (i.e., one for “spies in Toronto” questions, one for “police shooting: questions, ...etc.), for all questions that are about

information only seen (“visual only”), and for all questions that were not “visual only” (non-visual only).

Second, I calculated the grade point average for each respondent. Since not all schools use the same grade point scale, we had asked the respondents to report both their G.P.A. and the scale it was placed on. This allowed me to standardize the different scales into one percentage-based scale. If the respondent did not report a scale with their G.P.A., then I assumed that they meant the thirteen-point scale used at the University of Windsor (where the testing took place). This, of course, is not necessarily what the respondents meant, thus there is probably some error in this measure.

Third, because of the way the questionnaire is constructed the preference data for each newscast is split up. People seeing CBC first answered the first preference questions (PTA) for CBC, if they saw *Citytv* first, then they answered the first preference questions (PTA) for *Citytv*. Thus depending on which group a respondent was in, their first and second preference test data (PTA and PTB) could be for either newscast. To perform analyses on this data, all the CBC data (whether seen first or second) had to be collected, and the same for the *Citytv* data. This had the desired effect of creating two variables which contained the preference data about each newscast which did not contain data about each’s respective other (no CBC data in the *Citytv* variable, and no *Citytv* data in the CBC variable). This was a complex operation.

CHAPTER 4: DATA ANALYSIS

“In theory, theory and practice are the same thing. In practice they aren't.”

Victor Wiebe

Cutting Through The Static

The basic design was constructed around deductive reasoning; flowing from general theory, to hypotheses, to data analysis. Simultaneously, the study employed an inductive approach where observed material was reflected back into the theory, design and analysis. For example, the general research question of this study was refined from observation of actual television news programming. The study's design was refined from information gathered at the focus group and pilot test stages of the study itself, and, for this chapter, reflection on observed data prompted unplanned ancillary data analysis that, at times, proved interesting and fruitful. In addition, when findings from the analyses are reported inductive reasoning is used to clarify the findings and generalize to the greater world. This is as much a method to help the reader grasp the essence of the findings and look beyond them as it is a tool to clarify and refine my own understanding of the, at times, overwhelming mass of numbers.

The flow of the hypotheses and the consequent analysis moves from the hypotheses I expect to show relationships (**H1** and **H2**) to those where I expect not to reject the null-hypothesis (**H3**). Hypotheses in **H1** and **H2** were design to test the preference - recall model, and the **H3** hypotheses were design to test the cognitive ability - media use model. Both models attempt to explain, in part, a newscast's connection to the target audience; Why do people watch what they watch?

The H1 Hypotheses:

H1a - People will prefer one newscast over the other.

H1b - The two newscasts will be preferred for different reasons.

These two hypotheses probe why viewers prefer a newscast. These hypotheses attempt to segregate the reasons for watching into: reasons for watching CBC, and reasons for watching *Citytv*, as well as obtaining a better understanding of why people watch TV news in general.

The H2 Hypotheses:

H2a - People will show better recall from *Citytv*.

H2b - People will have higher recall with the newscast they prefer.

These hypotheses are used to test the preference - recall model by directly testing the relationship between preference and recall. They are also the transitional hypotheses. They begin the analysis of the audio/visual recall test scores, which are contained in the **H3 Hypotheses**.

The H3 Hypotheses:

H3a - Better educated people will have a higher recall.

H3b - Better educated people will evidence heavier news media use.

H3c - Heavy news media users will have better recall than light media users.

These hypotheses test the cognitive ability - media use model. They investigate the possible relationship between recall, media use, and education. **H3a** and **H3b** are concerned with education, including how well a respondent performs in school (G.P.A.). Education is compared to media use and recall in these two hypotheses. In **H3c**, the relationship between media use and recall is examined.

Analysis

Hypothesis **H1a** states that people will prefer one newscast over the other. To test this hypothesis, respondents were asked which of the two newscasts they preferred. Overall, 43.8 percent preferred CBC, while 56.2 percent preferred *Citytv*. Because *Citytv* is targeting young “downtown” Torontonians, and the sample is made-up of mostly young people, it would seem, on the surface, to support my theory that younger people will prefer *Citytv*.

Table 4.1 - Newscast Preference by Age and Where the Respondent Was From		CBC	<i>Citytv</i>	# of Cases (n)	Significance
Average Age (years)		22.4	21.6	282	Sig. of t = .284
Where respondent was from (%)	Windsor	42.9	57.1	147	Sig. of Chi = .205
	Toronto	37.3	62.7	59	
	Other	51.9	48.1	81	

However, on closer inspection the data does not support this line of thinking, most likely due to abnormal age distribution with almost all (97.5%) of the respondents ages falling in a range between 18 and 30 years old.

The respondent's hometown did not have a statistically significant impact on newscast preference either, even though a slightly higher percentage of students from Toronto did prefer *Citytv*.

The 18 demographic and media use factors included in the analysis of this hypothesis are:

- Gender
- Respondent's hometown
- Days per week media sources were used for news
- Frequency Muchmusic, Bravo!, CBC, and Newsworld were used
- Frequency respondents saw films and rented video
- Preference for local or national news
- Preference for TV production values
- Watched a lot of tv as a child,
- Faculty

Of the 18 items there are five significant relationships when they were compared to the newscast preference item. Three of these can be explained readily.

CBC and CBC Newsworld by Newscast Preferred

The first two significant relationships relate the preferred newscast to how often the respondent watches CBC and CBC Newsworld. The more frequently CBC or CBC Newsworld are watched, the more likely the viewer prefers CBC news, and the less likely they are to prefer *Citytv* news. (Chi-Squared = .000 and .001, Cramer's V = .360 and .437, Lambda = .096 and .121, respectively) The relationship can be explained by uses and gratifications theory. If a person habitually uses an information source, that source must be fulfilling some need in the user. Consequently, if a person habitually uses CBC

and CBC Newsworld they are likely to report that they prefer CBC evening news. CBC, CBC Newsworld, and the CBC evening news share the production style among other aspects. On the other hand, increased viewing of the stylistically similar Bravo, and Much Music are not significantly related to *Citytv* preference (Chi-Squared=.333 and .225 respectively).

Newscast Preference by Preference for Local or National News

The third significant relationship relates newscast preference to preference for local or national news. There is a moderately strong relationship which indicates that people who prefer local news are likely to prefer *Citytv* news, while people who prefer national news prefer CBC news (Chi-Squared= .044, and Cramer's $V = .123$). Since *Citytv* prides itself on covering local news events, and CBC has such a strong national presence it is not difficult to believe that this relationship exists.

Newscast Preference by University Major

The fourth significant relationship (Chi-Squared = .000, Cramer's $V = .316$, and Lambda = .093), relates newscast preference to university major. Communication Studies students tend to prefer CBC, while other students prefer *Citytv*. This unexpected outcome raises the conceptual question: why do Communication Studies students prefer CBC? Communication Studies students are trained to be critical of the media. They are conscious of media content, and can recognize and appreciate serious journalism and credibility, which are traits of CBC news. If the study of communication "teaches" these

values to Communication Studies students, then low level COST students should show this effect. Controlling the above relationship for “year in university” sheds some light on the question. First year Communication Studies students responded in a manner similar to the students from other departments who preferred *Citytv*, regardless of year in school. On the other hand, upper year Communication Studies students preferred CBC, including 100% of the fourth year (honours) students (see Table 4.2).

Table 4.2 - Newscast Preferred by Faculty by Year in University		Newscast Preferred		
Faculty	Year in University	CBC (%)	<i>Citytv</i> (%)	Total (n)
Communication Studies	1 st	31.9	68.1	100% (69)
	2 nd	80.7	19.3	100% (57)
	3 rd	63.2	36.8	100% (19)
	4 th	100	0	100% (4)
All others	1 st	28	72	100% (149)
	2 nd	38.9	61.1	100% (82)
	3 rd	33.3	66.7	100% (18)
	4 th	0	100	100% (15)

Controlling for faculty, there is a significant, and strong relationship between newscast preference and year in school for Communication Studies students (Chi-Squared = .000, Cramer's V = .478, Lambda = .338). For students from other departments being an upper year student only makes a statistically non-significant difference in which newscast is preferred (Chi-Squared = .228). Having had a media literacy course does not make a statistically significant difference for newscast preference among both Communication Studies students or among students from other departments

(Chi-Squared = .167 and .254 respectively) . Thus, being media literate does not account for the difference, and is not an aspect of upper-level communication study that affects the preference of newscasts. The CBC preference of upper-level Communication Studies students may arise out of an indoctrination into the basics of visual production (usually television), and/or the basics of journalism that all upper year communication students at the University of Windsor may acquire. Training in classic journalism may align communication students' minds into thinking that classic journalism is the best type of journalism. Similarly, training in visual production (television and film) gives students a set of rules which delineate right from wrong in producing film and television ("the basics"). Students do not learn that they are allowed to "break the rules" until the end of the most advanced production courses. We have few students in the sample that have proceeded this far, and the upper year communication students in the sample are left with a classic production mind set biasing them against less standard production approaches. Non-communication students would then have a different, less refined or restricted set of criteria with which to evaluate a television newscast. This would leave the non-communication students (and first year communication students) in the position of being more open minded to new ways of producing TV news.

Alternatively, it may be that the more visually literate upper year communication students have the ability to see through the "flash and fluff" of *Citytv* and may think that newscasts that require these kinds of techniques are spending too much time getting attention, and not enough time producing quality news.

Newscast Seen First by Newscast Preferred

The fifth significant (Chi-Squared = .000) relationship, between preferred newscast and which newscast respondents saw first, proves to be very unusual. Figure 4.1 shows a bar graph of the relationship. *Respondents preferred the newscast they saw last.* The relationship is very strong (Cramer's

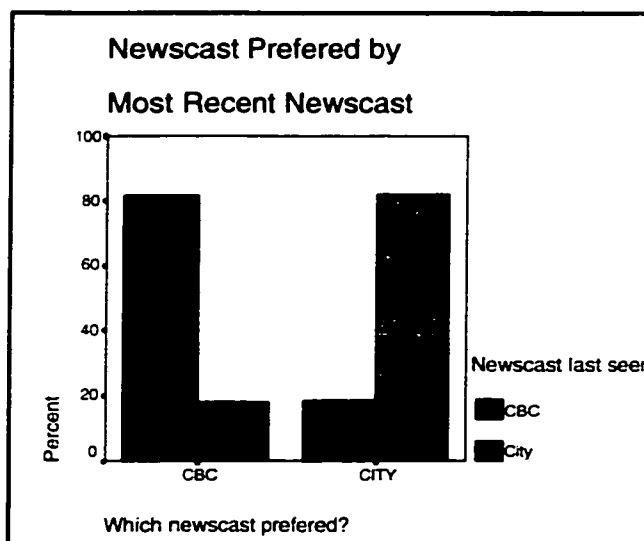


Figure 4.1 - Bar Chart of Newscast preferred by Most recent Newscast Seen

$V = .627$), with an unusually large proportional reduction of error explaining more than half the error ($\Lambda = .567$). The relationship **does not** disappear when controlling for any of the demographic variables². This relationship appears to operate much like the “recency effect” (Wilson and Miller, 1968). The recency effect is usually applied to memory, and not preference, but it does seem logical that it could be happening here. The respondents were polled as to their preference after the second experimental stimulus. The second newscast obviously would have been “fresher” in the respondents’ minds, suggesting that respondents’ preferences are based on the show that they remember best.

² Some of the items with larger number of categories lost significance because of a low number of cases in each cell of the cross-tabulations, but the general pattern still appears in many of the variables.

Alternatively, respondents' preferences may be based on a "serial effect" that may be inherent in the study's design. The messages viewed by the sample were functionally the same, but this may have produced a "serial effect" of repeated information. Not administering the A/V information test a second time avoided inflating test scores due to increased mastery of the news information when the same information was seen a second time. Hence, the audience would be more familiar with the news information by the second viewing. They would feel more comfortable during the second show, and this could have affected preferences. Increased mastery of and familiarity and comfort with the information presented during the news may produce a more complex, "fuller", more well rounded, and detailed understanding during the second viewing which affected preferences.

The pilot test group had mentioned paying more attention to the news information during the second experimental stimulus because they expected to be tested again. This awareness may have occurred during the main experiment as well, suggesting that preference was attention based. Normally, we expect that if viewers prefer a TV show they will attend to it more. These results may suggest that the relationship operates in the opposite direction as well: If viewers attend more to a TV show, they are more likely to prefer it. People may operate under the cognitive schema (as above) that they pay more attention to what they prefer. If situational factors lead to increased attention to a (news) source, the cognitive "fallout" is that they prefer that message.

Hypothesis **H1b** states that people prefer each newscast for unique reasons: the reasons CBC viewers give for watching the CBC will be different from the reasons why

Citytv viewers watch City. In order to arrive at patterns of preferences a factor analysis was preformed to the large number of preference statements³: To research this hypothesis, a large number of statements about newscasts were included in the questionnaire. In both cases (CBC and *Citytv* rating) two factors explained about half of the variance in the response patterns, (47.0% of the variance for CBC and 51.3% for *Citytv*). To inspect the meaning of the factors, I examined which components had large loadings on each factor. In both cases the same components were the main contributors in the same factors: for both CBC and *Citytv* one factor appears to measure liking of “pace/speed”, the other factor captures “needs fulfilment and likes” (Table 4.3). The “needs/likes” measure is mainly defined by the items with high ratings: it contains items spanning all four main categories of audience functions of the uses and gratifications theory: *diversion, personal relationships, personal identity, and surveillance*. Thus all of the questionnaire items that probed “uses and gratifications”-type concepts loaded together in the same factor, for each newscasts. Items like: “enjoyed the newscast”, “found newscast interesting”, “had fun watching”, “show was exciting” correspond to the *diversion* category of needs which is based on the concept that sometimes people need to escape from the constraints of their daily reality. While one could argue that TV news is supposed to depict reality, the content of a newscast is far more exciting than most people’s day-to-day lives. The

³The factor analysis used the principal component analysis method, varimax rotation, and set for a maximum of 50 iterations for convergence. Two factor analyses were preformed for each newscast. The first was set to generate factors groupings that had Eigenvalues over one. Inspection of the Eigenvalues using Kaiser’s criterion suggested including one or two factors for each newscast. Since using two factors explains an additional ten percent of the variance (11.2% for CBC, and 9.8% for *Citytv*) beyond using only one factor, the final analysis was carried out using two factors.

factors that inspect the preference of the host(s) (e.g., “The host are: friendly, warm and open, honest, etc.”) correspond to the *personal relationship* category of needs: some people may use television news for substitute companionship because they have no one else in their lives. On a larger scale, we exhibit the tendency to want to be “informed” by certain types of people (warm, friendly, open, honest, like someone you know, like someone you want to be). The items that ask viewers about their value judgements of the newscasts: “the show used good journalism”, “accurately depicts reality”, “meet my expectation of what news should be” correspond to the *personal identity* category. This category includes concepts that deal with a viewer’s value system and information that is personal to them. Viewers may like to think that the news they watch meets their high personal standards, and/or is about events that happen around them (as in local news). The final category is *surveillance* which covers information about the world. The two items dealing with the viewers’ feelings of being “connected” to their community and the world, and the item that states “the show covered stories completely” fall in this category.

The pace/speed factor is defined by items with high ratings, all of which deal with a show’s pace. They cluster around the rate at which “data” is transmitted to the viewer. All of these items were stated negatively (e.g., “too much going on on-screen”, or “too much movement in the image”), but the factors still loaded themselves positively for CBC and negatively for *Citytv* which indicates that, viewers rated CBC and *Citytv* in opposite ways on this factor. Both factor analyses contained similarly defined factors which attest to the credibility of the item battery.

Table 4.3: Factor Analysis for Post-Newsweek Preference Rating		CBC rating		Citytv Rating	
Items		Factor 1: Pace ^a	Factor 2: Needs ^a	Factor 1: Pace ^a	Factor 2: Needs ^a
Enjoyed the news cast		-0.268	0.768	0.305	0.813
Found newscast interesting		-0.291	0.755	0.315	0.799
liked newscast		-0.261	0.792	0.286	0.804
show was exciting		-0.111	0.773	0.282	0.784
had fun watching		-0.009	0.736	0.179	0.803
show had artistic flare		-0.003	0.688	0.193	0.765
used good journalism		-0.5	0.698	0.402	0.747
covered stories completely		-0.498	0.652	0.429	0.707
accurately depicts reality		-0.423	0.693	0.439	0.669
meets expectations		-0.429	0.706	0.442	0.726
feel more connected to community		-0.126	0.748	0.174	0.73
hosts - friendly		0.171	0.693	0.009	0.689
hosts - warm and open		0.113	0.706	0.1	0.696
hosts - well informed		-0.007	0.64	0.159	0.6
hosts - honest		0.001	0.593	0.009	0.582
hosts - like someone I know		0.151	0.693	-0.008	0.66
hosts - interesting to look at		0.107	0.728	0.008	0.801
hosts - interesting to listen to		-0.124	0.81	0.172	0.801
hosts - make me ignore the background		0.001	0.577	0.001	0.547
hosts - liked the way they were dressed		0.007	0.634	0.128	0.748
too much going on on-screen		0.707	0.119	-0.739	0.001
too much movement in the image		0.718	0.114	-0.78	0.002
Pace too fast		0.713	0.006	-0.807	-0.007
did show enough of what's important		0.639	-0.204	-0.709	-0.296
things not on screen long enough to tell what they are		0.736	0.003	-0.807	-0.009
feel more connected to world		-0.008	0.554	-0.008	0.526
Eigenvalues / % Variance		4.4 / 13.5	11.1 / 33.6	5.3 / 15.9	11.7 / 35.3

*only values over .5 in at least one factor are reported

^a Rotated component matrix loadings

Adding support to the measures' credibility, there was a significant positive correlation (sig. of $F = .000$, $r = .221$, $R^2 = .049$) between the like/needs factor scores from the CBC and *Citytv* factors. This would suggest that respondents preferred the same elements in each show with regards to likes and needs.

On the other hand, the pace/speed factor scores for the two shows were negatively related. They produced a significant, fairly weak negative relationship (sig. of $F = .030$, $R = .137$, $R^2 = .019$). Viewers hold different views with regard to pace and speed of each show. People who preferred CBC rated *Citytv* more negatively (on average) on these items, and people who preferred *Citytv* ranked CBC more negatively. Apparently, people preferring CBC thought the pace and speed of *Citytv* was too fast, had too much going on in the frame, did not show enough of what they thought was important, wished the image would not move so much, and thought things were not on-screen long enough to tell what they were, but people preferring *Citytv* rated CBC only slightly more negatively as they rated *Citytv*.

Direct comparison of the items used in the pace/speed factor, shows a similar perspective (see figure 4.2). All of the differences in Figure 4.2 with respect to the show

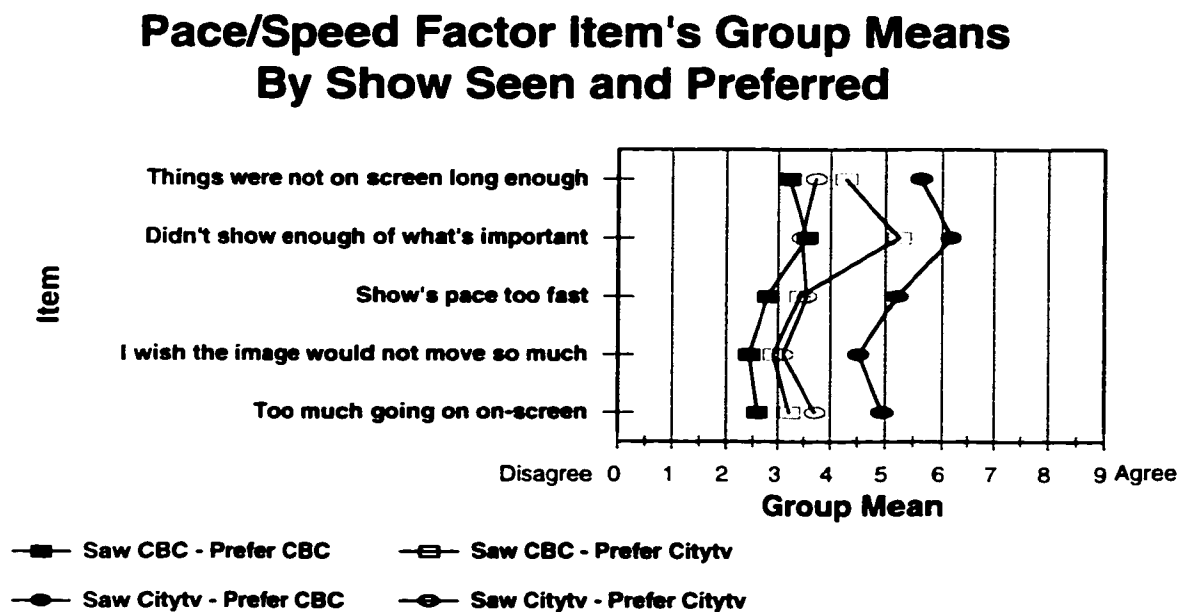


Figure 4.2 - Pace/Speed Factor Items's Group Means By Show Seen and Preferred

seen are significant: in the group that saw CBC the differences between the groups that preferred CBC and *Citytv* were significant, and the same is true for the group that saw *Citytv*. All of the scales for these items were stated negatively. A high value mean the viewers liked that items less as they agreed with negative statements. The graph shows that viewers preferring *Citytv* gave fairly similar ratings for the items specifically relating to pace and speed whether they watched CBC or *Citytv*, but they agreed more with the statement that CBC “didn’t show enough of what’s important.” Meaning that while those preferring *Citytv* found the CBC pace acceptable, they believe that the CBC did not show them enough of what they thought was important. This could indicate that people who prefer *Citytv* do so because it shows them what they think is important.

Of the people who watched CBC, those who preferred CBC liked CBC much better than *Citytv* on these items. This may mean, is that viewers preferring CBC may have trouble processing information at the faster *Citytv* pace. Viewers preferring *Citytv* do not have a problem with the pace change and give CBC a similar rating to the one they give *Citytv*. They do not mind the slowing down as much as the viewers preferring CBC mind the increased pace of *Citytv*.

These results would tend to support my general theoretical stance that people prefer a show that packages its information in a way that takes the least amount of effort to extract. The viewers preferring CBC reported more negatively with regard to pace/speed for the *Citytv*. This may suggest that these people are not taking “the path of least resistance” to their information when watching, and are having to do more cognitive

processing to extract the news information. These people are doing more work to get to the news information, and thus report that the pace/speed is too fast to keep up with.

More light is shed on **H1b** when we inspect the 15 variables (see Table 4.4 for list of variables) that ask respondents why they prefer their favourite newscast. Table 4.4 shows for each “reason” the percentage of people who prefer each newscast. For example, of the respondents who named “The show’s artistic flare” as reason they preferred a newscast, 91.2 percent preferred *Citytv*, while only 8.8 percent preferred CBC.

Table 4.4 - Newscast preferred by Reason for preferring newscast	Newscast Preferred ^a			
	CBC *	<i>Citytv</i> *	Cramer's V	Lambda
Respondents preferred newscast because:				
The show's artistic flare	8.8	91.2	0.614	0.524
Because it is upbeat and lively	10.1	89.9	0.693	0.665
The show is entertaining	11.2	88.8	0.69	0.66
I feel closer to the people on this show	24.5	75.5	0.278	0.062
I like the way the show is made	29.5	75	0.351	0.246
It looks better than the other newscast	29.8	70.2	0.356	0.238
It has my political views	33.3	66.7	0.087	0
It has a pace that I like	37.4	62.6	0.19	0.064
It gives me information that I need	42	58	0.048	0
There are other things that get me to watch	42.9	57.1	0.008	0
The show's journalistic style	45.8	54.2	0.058	0
It gives me what I expect from a newscast	47	53	0.087	0
It goes more in-depth/is more comprehensive	58.2	41.8	0.381	0.167
It is more credible	69.8	30.2	0.503	0.459
Because it takes the news seriously	74.8	25.2	0.552	0.496

* (% of respondents preferring)

^a Shaded areas indicates Chi-Squared significance $\leq .05$, for relationship between reason and preference.

^b Items ordered from highest to lowest for *Citytv*, not as per the Questionnaire.

People who prefer CBC, appear to do so for three reasons: it presents information in more depth; it is more comprehensive and credible; and it takes the news seriously. The respondents who prefer the CBC appear to do so because of its attention to traditional journalism.

People who prefer *Citytv* appear to do so for different reasons (as seen in Table 4.4); their items that relate to the show's look, and its "lively pace". People who prefer *Citytv* appear to do so because of its attention to entertaining production elements. The way the show looks, its style, draws viewers to *Citytv*.

The fortunate different reporting of the woman's name in the "Spies in Toronto" story by the CBC and *Citytv* affords an interesting inspection of the aspect of credibility. 66.2% of the respondents believed that CBC reported the correct name while only 33.8% believed *Citytv*. Of the people who thought CBC was right 46.5% reported that CBC was right because of credibility, reliability, in-depth reporting, and other tradition journalistic features. 43.2% felt CBC was right because of the CBC's reputation. Of the people who thought *Citytv* was correct 37.1% thought they were right because "they were there", they went and talked to the woman's employer, and were on-location. 11.4% of the people thinking *Citytv* correct did so because of their reputation (note: the n of this last response is getting very small at only 8 cases).

Table 4.5 - Average percentage of correct answers in the A/V information recall test	Newscast watched		Newscast preferred	
	CBC	<i>Citytv</i>	CBC	<i>Citytv</i>
Overall test	33.3	32.3	33.8	32
"Visual only "	30	26.9	29.4	27.8
Non-"visual only"	34.3	33.4	35.2	33.3
Toronto spies story	47.1	42.2	47.8	42.5
Police shooting story	10.1	9	7.9	11.2
Ontario government's business plan story	36	28.3	31.6	33.3
Grant Krieger (pot) story	25.1	30.3	29.6	25.4
Weather	32.9	37	35.1	34
Number of cases (n)	175	119	127	136

H2a examines whether viewers will have better recall of facts from one newscast than from the other, regardless of which they prefer.

Table 4.5 shows the average percentage achieved by respondents broken down by which newscast they saw first and which they preferred.

The overall test scores, the visual-only questions, and non-visual only questions were compared for respondents in the two groups who viewed the CBC or Citytv newscast first (the differences were not statistically significant). Both groups scored at comparable levels, CBC viewers achieved an average of 33.3% and *Citytv* viewers reached 32.3 %.

When the test scores were broken down by story there were two significant differences. First, viewers who were tested after watching the CBC's story on the Ontario Government's business plan scored significantly higher on the related portion of the test (Sig. of $t = .001$) than subjects who viewed *Citytv*'s report of this story : CBC watchers had an average test score in this section of 36% and *Citytv* watchers scored 28.3% (Sig. of $t = .001$). *Citytv*'s use of production style may have been distracting, as *Citytv* used a number of jump cuts, and their political specialist (Colin Vaughn) overtly injected his own opinions into the report. These elements may have distracted viewers' attentions away from the news information, which would result in poor information recall. It may also be that the CBC, being a quasi-government agency itself, is considered to have better information(or expertise in reporting) relating to government activities, and consequently people pay more attention when they cover "government" stories.

The second relationship could be interpreted as a reversal of the first. People watching *Citytv* first scored significantly (Sig. of $t = .002$) better on the portion of the A/V test relating to the Grant Krieger (pot) story, with an average score in this section of 30.3%, compared to 25.1% for CBC viewers on average. Perhaps *Citytv* is considered to have greater expertise in this area, or *City*'s coverage was more interesting to watch.

Hypothesis **H2b** posits that people will have higher recall from the newscast they prefer. Here, the test scores were compared only for viewers who preferred the newscast they saw first. Again, both groups achieved similar test scores (33.8% for CBC, and 32.0% for *Citytv*) which produced no significant difference overall. The only significant relationship existed for the Grant Krieger (pot) story, but in this case the people who preferred CBC scored significantly higher getting an average of 29.6, while the people who preferred *Citytv* scored on average 25.4 percent for this section. This is understandable if viewers who prefer *Citytv* watch to be entertained. People watching *Citytv* are not as interested in extracting information as viewers preferring CBC. Alternatively, viewers preferring *Citytv* do not suffer from the "false consciousness" that TV news can deliver important information and therefore do not bother to try to extract news information like people who prefer CBC.

The unusual preference in **H1a** (viewers preferring the show they saw last) prompted an analysis of variance of the variables used in **H2a** and **H2b** (newscast seen first, and newscast preferred). There is a significant relationship in the combined main effects of both factors (Sig. of $F = .003$, and $.006$ respectively) and because of this both models are

significant (Sig. of $F = .008$, and $.009$ respectively). There was no statistical interaction between which show viewers saw first and which they preferred.

Table 4.6 shows the combined effect these two variables have on the story section averages. A multiple classification analysis adjusts the group means to compensate for a composition effect, thus separating the effects of two variables from each other. In Table 4.6 the predicted means show how a respondent in that group is expected to perform. The deviation after correction shows how much better or worse the average respondent in the group performed controlled for the other variables. For example (see table 4.6), for the *Ontario government's business plan story* watching CBC first means a respondent will perform 4.34 percent better on the A/V information recall test for this story after the effects of preference is removed, and watching Citytv first means the respondent will score 6.33 percent lower. The table 4.6 lists all these effects for both of the stories:

Ontario Government Business Plan story and the *Grant Krieger (pot) story*.

Table 4.6 - Multiple Classification Analysis output - A/V test percentage for story by the newscast seen first and newscast preferred			Predicted ^a	Deviation after correction (%)	Eta	beta	R ²
Ontario Government Business Plan story	Saw first	CBC	36.93	4.34	0.2	0.3	0
		Citytv	26.26	-6.33			
	Preferred	CBC	35.35	2.76	0	0.1	
		Citytv	30.43	-2.15			
Grant Krieger (pot) story	Saw first	CBC	25.59	-1.65	0.2	0.1	0
		Citytv	29.65	2.41			
	Preferred	CBC	28.17	0.93	0.1	0	
		Citytv	26.52	-0.72			

^a % correct on the A/V information recall test adjusted for the effect of the second variable

A possible explanation of these results could be that people feel the CBC has expertise in reporting on government matters and would then pay greater attention to the information. Following this line of thinking, people who prefer CBC are more interested in government information, and pay greater attention to it as well. In the case of the Grant Krieger (pot) story, people may have felt that *Citytv* has expertise in this area and paid greater attention to the coverage. It may also be that *Citytv*'s production style grabbed the audience's attention at the beginning of its story with the winsome titling of the piece, "Grass Hopper", and then attention may have been maintained through the rest of the piece by the production style.

H3a suggests that people who are better educated will have a higher recall. In this analysis respondent's self-reported grade point average was used as a measure of education level for cognitive ability since all university students have approximately the same amount of education. The assumption is that people who perform better in university have better information gathering habits and can assimilate information more efficiently. The other measure that can be used to separate respondents into different education levels is their year in university. Neither of these variables show a significant relationship with any of the A/V test score measures. **This hypothesis cannot be supported**, perhaps due to a lack of variation in the level of education measures.

H3b proposes that better educated people will have heavier media use. This hypothesis is a combination of **H3a** and **H3c** using the same statistics. The respondent's self-reported grade point averages and the media use items were correlated, but in thirteen

relationships (11 bivariate regressions, 1 t-test, and 1 multiple regression) **there were no significant relationships**. This hypothesis cannot be supported.

H3c suggests that people who are heavy media users will have better recall than light media users. All the A/V test scores (overall, visual only, non-visual) were regressed (numerous bivariate regressions) on the variables expected to indicate media usage (frequency viewers get news from each of the sources [TV, newspapers, radio, magazines, other], frequency viewers watch MuchMusic, Bravo!, CBC, and CBC Newsworld, frequency respondents go to the theatre, and rent videotapes, enjoy watching TV for the production value, and if viewers watched a lot of TV while growing up) In twenty-four bivariate regressions, **there was one significant relationship**. It occurred when visual-only A/V test score is run against the variable “Did you watch a lot of TV when you were growing up?” (Sig. of $t = .031$). Viewers who watched little TV when growing up performed better on the visual-only portion of the A/V test than people who reported watching a lot of TV while growing up. This result by itself seems strange. If it was a real relationship, then there should logically be other relationships with similar variables, but there are no other significant relationships in 33 attempts to test this hypothesis. I believe that this result is a false positive (Type I error): the null hypothesis was rejected when it should not have been.

Chapter Summary

Support for the **H1** hypotheses is over shadowed by the overwhelming and unusual preference breakdown where viewers preferred the show they saw last. In **H1b** the two

different tests attempting to gather information on why people watch a newscast appear to have had some success. The likes/needs factor produced by the factor analysis shows, at least in part, why viewers go to the news in general. The analysis of the items which respondents said were reasons for preferring the newscast they liked shows that viewers liked CBC for journalistic production elements, and viewers liked *Citytv* for the entertaining production elements.

In the **H2** hypotheses, support is not strong. In most cases, viewers watching either show recalled about the same amount of information. In the two stories that did show significant differences, we can hypothesize that viewers were probably assigning higher credibility to the newscast that they feel has more expertise in the story's area.

There was no support at all for the **H3** hypotheses. This may be a result of the way we operationalized the concept of "better educated". Students in first through fourth year university are not very different in terms of education as it would apply to television. The use of grade point averages was the best available measure, capable of separating students. If a GPA is a valid measure of the ability to extract and recall information, then the lack of support for the **H3** hypotheses calls into question the Cognitive Ability/Media Use model.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Conclusions

The H3 Hypotheses were designed to test the Price and Czilli (1996) inspired cognitive ability/media use model, which suggests that if viewers have a lot of experience in acquiring knowledge, or have some type of natural advantage to acquiring knowledge (a high I.Q.), they would make more efficient use of news information, as well as have the need to use more media to gain a complete understanding of events. With the operationalization of my study this relationship could not be shown. The lack of support for this hypothesis supports Graber's (1990) findings that TV news viewers at all levels of cognitive ability and at all levels interest in the topics covered did similarly. Our respondents scored fairly low on average (approximately 33% average on the A/V information test). The scores ranged from 0% to as much as 76% correct, with little change in the averages from first to fourth year in university. This would tend to parallel Graber's study as well. Graber hypothesized that the information content may not be why people are watching TV news. Had the viewers been interested in the news information, they would have made a conscious effort to extract that information (as they usually do in the classes I interrupted to run the study). A number of the respondents in the pilot test said that they were paying more attention to the second experimental stimulus because, having been tested on the information, they expected to be tested again. The experiment was designed without a second wave of information questions because it was believed that the second coverage of the same information, after priming, would produce no

variance, with all respondents getting 100% of the answers correct. The results of a second A/V test would be interesting in a future study, especially if the completed first test is collected from the respondents to avoid “correcting” after viewing the second newscast. This would allow a researcher to see where answers change, what knowledge is added after the second production type, and which newscast style is more effective in producing information to “primed” viewers.

H2 tests whether newscast preference affects information recall. These hypotheses were not supported completely, but the results of the analysis suggest that the viewer’s attention is engaged by unusual sights and by the personalization of the news event. This finding also parallels Graber (1990) who found that “...*the greatest information gains come from unusual sights and from pictures of people that provide audiences with information about the characteristics of the figures on screen and enable the audience to develop reactions to the pictured individuals.*” (p. 146; see also Price and Czilli (1996)). In both of the stories producing significant differences the person directly responsible for the news event was interviewed. The other two stories did not show the people involved. The story about the police shooting a man that came at them with a knife seems to be a typical news story (if not a typical happening in Toronto). The case about the Russian spies living in Toronto is an entirely different matter. Arguably, this is an unusual news event, especially in post-cold war, and post- U.S.S.R times. The difference here is that none for the people the story is about are ever seen, neither the accused spies, nor the C.S.I.S. officers who caught them. The information is, at best, from sources once removed. The implication is that people remember information best when it comes from

first hand sources. It appears that there is support for both **H2** hypotheses, but the effects of preference are secondary to the indicators that Graber notes. Meaning that preference produces a weaker influence.

Hypothesis **H1b** suggests that viewer's prefer one newscast for reasons that are different from the reasons why other people prefer the other newscast. The factor analysis of the preference test produced exactly the same two factors for both newscasts. This may mean that people using similar criteria when choosing favourite newscasts. This is especially true with respect to "uses and gratifications" type need fulfilment. The measures contained in the preference tests can be considered more general measures of what people like in news in general because people appear to use the same criteria for both shows. Both *CBC* and *Citytv* fans liked their newscast because it felt comfortable, gave them what they wanted from news, etc. At the same time elements relating to pace and speed style were important to viewers in evaluating both newscasts, but the factor for the two newscasts were weakly related negatively, suggesting a common set of criteria but different judgments.

Viewers clearly differentiated between shows when asked the question "I preferred the above newscast because . . . ?" People preferred *CBC* because of its credibility, depth, and serious approach to the news. People preferred *Citytv* because of its entertaining production elements. We see that people may prefer a newscast in two ways, to fulfill a general "news need" that applies to news in general (and possibly could be fulfilled by any newscast), and a more refined "news want" which is met by the packaging of the news. This supports my hypothesis, but demands a "fuller" explanation of news

preferences which I had hoped to gain from the preference test. Further study is warranted here, but it will be necessary to rethink the methodology for gathering that data to obtain more detailed profiles of the viewer's newscast preferences. While supporting the theory that viewers prefer the CBC because of its reputation for credibility and journalistic rigor, and prefer *Citytv* because of its entertaining, and exciting production style provides academics studying the news and producers creating the news with a new direction to cast their attentions, or a reinforcement of beliefs they may already hold, the general categorizing of why viewers watch CBC, and *Citytv* is most likely not sufficient to allow producers to create and implement new production techniques or to argue that a change in technique is warranted. These categories should be subjected to academic rigour to, in the very least, test the assertion's reliability, and in doing so, be expanded to refine our understanding of why people watch TV news.

The hypothesis **H1a** states that people will prefer one newscast over the other. This was certainly supported, but the unusual and strong relationship between newscast preference and the order the shows were seen dwarfed any other relationship that might have been present (attempts to eliminate this relationship by controlling for a variety of other variables were unsuccessful. This attests to its resilience, and it is likely that this is an actual relationship rather than the result of type I error.) The relationship may be an artifact of the methodology employed. If the A/V information test had not been administered before the second newscast, the viewer's attention might not be as primed and focused on the second newscast, assuming that increased attention is the key to the relationship.

If indeed this relationship is a “recency effect”, subsequent research must try to negate the “recency” effects by spreading the study over time, as one would to test the recency effect for memory. This raises the possibility that there may be a “Primacy effect” (what you see first is what you prefer) for preference also, or possibly a shift in preference over time. Taking into account the possibility of shifting preferences, it may be valid to think that when respondents were asked to state their newscast preference they simply responded “off-the-cuff” with the newscast they remembered best, giving little thought to their actual preference. If polled at a latter time they might respond with the newscast they usually watch instead of the one they preferred in the study. The above assumes that respondent’s memory of the news information increases after a subsequent viewing. It is possible to argue that viewers are not be exposed to news information twice, but news agencies have the tendency to “cover things to death” when they are “important”, “news worthy” events, and subsequent viewing may mean that the same event, is covered on different days or across more than one newscast (e.g., 6 o’clock and at 11 o’clock). Also a second viewing may not increase news information recall if Graber (1990) is correct in thinking that people may not be watching the news for news information.

The observed strange preference pattern may be created by a serial effect. The fact that people watched similar information twice leads me to believe, from a “uses and gratifications” approach, that respondents are exhibiting gratification of some need when they list their preference. Respondents may feel good about themselves because they can recall and **predict** information elements of a news story that they are watching. This “I know what’s going on” feeling may in turn later influence the persons’ preference toward

the second newscast. Even if viewers do not pick up more information, they can still “plug in” what (little) they do recall into the experience of the second newscast making it more enjoyable for them. This may support a path-of-least-resistance-to-information - preference theory: viewers already accrued some news information from the first “information pathway” (first newscast), and they have an easier time absorbing subsequent news information, making the second “path” to similar information have less “resistance”, and thus preferable to the first, more difficult “path.”

It is possible, this phenomenon may be more likely among “light” news watchers such as student, than among habitual news watchers, which calls into question the ability to generalize the results when the sample is made up exclusively of students. One could argue, that television news information is designed to “reach” everyone and that heavy habitual use is not likely to make a viewer any more able to extract information over light watcher. It may also be that habitual watchers still only watch one newscast, or type of news, but watch it a lot. Which could mean they have found their path-of-least-resistance to information and are “sticking to it”, or that the newscast gratifies their needs and they simply need to be gratified more than light watchers. In addition, news information is usually comprised of the “news worthy” events of the day, which mean that this information (excepting long, on-going, large events) is always new. Meaning that habitual watchers are exposed to the information for the first time along with the light users in a given newscast, subsequent viewing may still have the same effect. Habitual news watchers may be habitual because they like the “I know what’s going on” feeling

they could get from heavy news use, and they simply exhibiting an extended version of what the “light” watcher are doing.

It is possible to call into the question generalizability of the study’s results for a number of reasons: everyone in the sample is a university student, almost everyone is under the age of thirty years old, most of the students are Communication Studies students, most are from Windsor or Toronto, and almost all are from somewhere in Ontario. Being university students may make them more able to extract information from the news. Being mostly Communication students may make them more sensitive to production style than normal people, and Communication “training” here at the University of Windsor may bias they students toward CBC. With most of the sample being young, they may be more likely to prefer *Citytv*, because *City* targets a younger audience. Being from Windsor, Toronto, or elsewhere in Ontario may make it likely that the sample is not representative of the rest of Canada.

Coalescing The Results

In general terms, three findings from our three hypotheses are:

1) that it really does not matter what your level of education, I.Q. or experience at learning are; some people have high TV news information extraction abilities, some medium, and some low.

2) People like, and recall more accurately, parts of the news that increase the audience’s involvement in the news. When the viewers can see the people in the news and think they can form their own opinions about those people, higher is recall.

3) People prefer a newscast which gives them the feeling of mastery over the news information.

Invoking McLuhan

Does any of this study measure a difference in the newscasts' effects on the viewer? Perhaps little can be said beyond that viewers like CBC because of its credibility and serious journalistic approach to the news, and other viewers like *Citytv* because of its lively, entertaining production style. Production style appears to affect preference; does it affect recall? Does it affect information transmission? Perhaps my data is best explained by the work of Marshall McLuhan.

He felt that television was a right brained activity, where information was not as important as involvement (Voyager, 1996). He went so far as to call television an extension of the sense of touch. He contended that because television was such a low grade medium people need to immerse themselves in it entirely to extract any measure of understanding (McLuhan, 1969, p.61). Thus, television then becomes a matter of pattern recognition, and emotional connection via empathy (Voyager, 1996). Because of its light speed transmission, TV has a fleeting nature. Information cannot be systematically extracted from it in a non-linear nature like a book where you can turn back the pages. Information must be processed "on-the-fly", as it happens. Because of the right-brained nature of TV the systematic collection of information facts is impossible. McLuhan went so far as to say that you lose the power of recall when dealing with speed of light TV transmissions (Voyager, 1996).

The right-brain is completely unsuited for this task: instead, it is the left-brain's strength. Because television is a right-brained medium we then could expect a low-level of information extraction from the university students in our study. McLuhan's probes into the right-brained nature of television can also be applied to address the findings that support Graber's (1990) and Price and Czilli's (1996) findings about the recall of news that allows viewer to draw conclusions about the people shown. If McLuhan is right about the right-brained nature of television, then people should recall more from television news when it is produced in a way that caters to the right-brain, by using pattern recognition, invoking emotional response, allowing judgement about people's character, and so forth. Consequently, one should obtain much higher recall rates if one tested for right-brained structures and concepts in TV news.

The unusual preference distribution in this study seems less unusual when we take into account McLuhan's idea that viewers' TV utilization is mostly pattern recognition as viewers have time for little else. When our subjects were presented with similar information a second, time they recognized the pattern. Respondents are not fools: they saw the first stimulus, answered the knowledge questions, and when they saw the second newscast they likely picked out the answers to the questions they could not answer. In the two newscasts, the stories are recognizable and the facts are identical. They are no longer new to the viewer, they are now familiar, and the low grade detail viewers pick out from the second pass through the information increases the definition of the stories in their minds. All of this contributes to making the second newscast more familiar to the viewer, and thus more enjoyable.

Suggestions For Future Research

In hindsight, not gathering A/V information test information for the second experimental stimulus was an error on my part. The resulting data would have been as illuminating if respondents produced similar scores as the first information test, or if they had all scored 100 percent. I could have argued for or against the theory that people do not watch news for the news information.

The age and education distribution of the study was very narrow. It is likely that in another study each of my distributions for age and education would form a single category in much wider age and education distributions. Since both age and education are important factors in the general theoretical stance it would be very important to obtain as wide a distribution as possible for both of these variables.

The “visual only” and “non-visual only” split in recall used in this study may not have been as effective as possible because of its rudimentary design. Future studies might expand on this idea searching news items specifically for “visual-only” themes in the construction phase.

Future studies might include the use of experimental testing such that viewers’ are tested by a left-brained type test (the standard for studies to date), and right-brained type test which would probe emotional responses, pattern recognition, and value judgements about the people shown. If McLuhan is right about the solely right-brained nature of television then an inspection of what stimulates right-brain reception would seem appropriate (and perhaps lucrative for advertisers).

This study supports other studies with respect to effects on recall of news stories that show the people the news is about; so viewers can make value judgements on those people. This personalization of the news can lead in a number of directions: a study of recall of local vs. national news. Is local news better recalled because it is “closer to home”? The effects of production style on value judgement. Will different production values from the studio cause different value judgements in viewers? The effects of value judgement on preference, or on recall. Does our belief structure affect what we watch, what we remember, and how we remember it? Is the old adage “only hear what you want to hear, and you only see what you want to see” right?

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APPENDIX A

Contains the shooting scripts that were transcribed from the experimental stimuli.

Script segments of "CITYPluse News " from May 28, 1996

VIDEO

AUDIO

TORONTO SPYS

Opening sequence

1. M2S of Gord and Anne in studio

Gord: GOOD EVENING. RUSSIAN SPIES IN TORONTO?

Anne: TWO SUSPECTS ARE IN CUSTODY HERE IN A CHILLY THROWBACK TO THE COLD WAR.

2. Film Clip from "Gorky Park"

TITLE: "Russian to Judgement"

TITLE: "Scene from Gorky Park"

Movie Audio: THIS IS A SIMPLE MATTER FOR MILITIA. THERE'S NO REASON TO THINK STATE SECURITY IS INVOLVED. WHAT INTEREST IS THIS TO THE K.G.B.?

(night scene exterior - russian police talking to KGB agents)

Anne: THE K.G.B. IN ACTION IN "GORKY PARK." THAT'S FILM FICTION BUT IN REAL LIFE, IN METRO, NOW? AND HERE IN METRO?

3. WS. Toronto city-scape including CN tower.

Natalie: IMAGINE TAKING NAMES FROM TOMBSTONES AND ASSUMING THE IDENTITY OF THE DEAD. THAT'S WHAT CSIS IS ACCUSING TWO RUSSIANS OF RIGHT HERE IN METRO. CSIS BELIEVES THE TWO THAT GO BY THE NAME OF IAN AND LAURIE LAMBERT (Sp?) MAY HAVE COME TO CANADA WITH FORGED CANADIAN PASSPORTS IN THE EARLY '90s TO POSE AS CANADIAN CITIZENS SO THAT THEY COULD SPY ABROAD. LAURIE WORKED HERE AT GERLING GLOBAL LIFE INSURANCE FOR THE PAST FOUR YEARS.

4. MS of Tombstones thru a fence ZOOM OUT and PAN RIGHT to LS of NATALIE walking up a sidewalk.
TITLE: "Winchester St."
TITLE: "Natalie Pujo"
DOLLY IN to MS of Natalie holding/waving around Canadian passport.

5. WS-LOW ANGLE of exterior of gerling global building.
TITLE: "480 University Ave."
TILT DOWN to WS of Natalie entering the building.

(ambient sounds)

6. WS of Gerling global

sign (interior) PAN LEFT
and TILT DOWN to loose MS
of secretary answering
phones.

7. over the shoulder M2S of
boss and Natalie (Natalie's
face visible.

8. MS of Boss
TITLE:
"Peter Schaefer
Gerling Global Life
Insurance"

9. over the shoulder M2S of
boss and Natalie (Natalie's
face visible.

10. MS of Boss

11. WS of Parliment
buildings in Ottawa.
TITLE: "Ottawa"

12. MLS of Herb Gray
walking up a hallway in
parliment. PAN LEFT as he
stops at microphone.

13. CU of Herb gray.
TITLE:
"Herb Gray
Solicitor General"

14. loose MS of Natile in
walking along sidewalk.
TITLE: "250 University
Ave."

Natalie: SO HER BOSS WAS A
LITTLE SHAKEN WHEN CSIS
CAME TO ARREST HER LAST
WEEK.

Boss: THEY CAME IN ON
WEDNESDAY, LATE IN THE
AFTERNOON, AND PROCEEDED TO
GO TO LAURIE LAMBERT'S DESK
AND CLEAN IT OUT AND TAKE
HER PC C.P.U. TO CHECK THE
FILES.

Natalie: DID YOU THINK YOU
HAD A SPY WORKING FOR YOU?

Boss: NO. WE WERE VERY
SHOCKED; YES, SURPRISED. WE
DIDN'T THINK OF THIS
HAPPENING IN CANADA, FOR
THAT MATTER.

Natalie: IN OTTAWA, THE
SOLICITOR GENERAL CALLS IT
A CSIS COUP.

Herb Gray: THEY WERE
DETECTED VERY EARLY ON;
THEY WERE UNDER
SURVEILLANCE. THE FACT THAT
THEY WERE OPERATING UNDER
IDENTITIES BELONGING TO
DECEASED CANADIANS, THIS
IS, I WOULD SAY, A CSIS
SUCCESS.

Natalie: ALTHOUGH OTTAWA
HAS ALREADY SIGNED THEIR
DEPORTATION, IAN AND LAURIE
LAMBERT REMAIN IN CUSTODY

PAN LEFT and TILT UP to
show Federal Court offices.

IN TORONTO UNTIL A FEDERAL
COURT DECISION IN THEIR
CASE. OUTSIDE THE FEDERAL
COURT OFFICES I'M NATALIE
PUJO FOR "CityPulse."

VIDEO

POLICE SHOOTING

1. M2S of Gord in studio
SLOW ZOOM IN to CU of Gord.

GRANT KRIEGER

1. M2S of Anne in-studio
(in front of desk holding
clip board.

TITLE:

"Anne Mroczkowski
CityPulse"

ZOOM IN to tight MS of
Anne.

2. LS of Krieger in
Wheelchair at airport
(entering press scrum)

AUDIO

Gord: WE HAVE AN UPDATE OF
THAT POLICE SHOOTING NEAR
EGLINTON AND YONGE
YESTERDAY. THE ROBBERY
SUSPECT, SHOT TWICE, HAS
BEEN IDENTIFIED AS
29-YEAR-OLD JOHN ANDERSON
BRAITHWAITE (SP?). TONIGHT
HE'S STILL IN CRITICAL
CONDITION AT SUNNYBROOK,
AND THE S.I.U. IS
CONTINUING THEIR
INVESTIGATION OF THE
INCIDENT. ANNE?

Anne: WELCOME BACK. WE
START THIS NEXT PART OF THE
SHOW WITH A CONTROVERSY
OVER GRANT KRIEGER. HE'S
THE CANADIAN MAN WHO SAYS
HE NEEDS MARIJUANA TO
RELIEVE THE PAIN OF
MULTIPLE SCLEROSIS. HE
WANTED TO CHALLENGE THE
LAWS BY BRINGING POT BACK
WITH HIM FROM AMSTERDAM.
TODAY HE DID RETURN BUT WAS
EMPTY-HANDED.

LOOKING GAUNT AND

TITLE: "Grass Hopper"
quickly ZOOM IN to loose CU
of Krieger hugging his wife
as he asks to go to the
hospital

TITLE: "Person Int'l
Airport"
quickly ZOOM OUT to M2S of
Krieger & Wife.
PAN LEFT to follow Krieger
as he moves
Quickly ZOOM IN to CU of
Krieger Hugging Daughter.

3. MS of Krieger surrounded
by press people.

TITLE:
"Grant Krieger
Medicinal Marijuana User"

4. MS of Airport flight
arrivals board.

5. CU Krieger getting hug
from Daughter.
quickly ZOOM IN and OUT
searching for new subject
when hug finishes.
ZOOM IN to CU when another
support gives Krieger a
hug.

6. CU of Maria Krieger
TITLE:
"Maria Krieger
Grant's Wife"

EXHAUSTED, KRIEGER GREETED
HIS WIFE, FAMILY, AND
SUPPORTERS AT THE AIRPORT
AND IMMEDIATELY ASKED TO BE
TAKEN TO HOSPITAL FOR A
SHOT OF MORPHINE.

Krieger: IT'S FUNNY, THE
DUTCH LET YOU SMOKE POT
FREELY. I DIDN'T KNOW I
NEEDED AN EXPORT PERMIT TO
BRING POT FROM THE
NETHERLANDS TO CANADA.

Anne: KRIEGER SAYS HE SPENT
TWO DAYS IN AN AMSTERDAM
PRISON BECAUSE HE DIDN'T
KNOW HE NEEDED AN EXPORT
PERMIT FOR HIS 921 GRAMS OF
MARIJUANA. HE FULL
INTENDED, HE SAID, TO CARRY
THE POT INTO CANADA AND
EXPECTED TO BE CHARGED AND
WOULD HAVE FOUGHT HIS CASE
ON THE BASIS HE USES
MARIJUANA TO ALLEVIATE THE
CHRONIC PAIN ASSOCIATED
WITH HIS MULTIPLE
SCLEROSIS.

Maria Krieger: I KNOW IT
WON'T BE AN EASY FIGHT. I
WOULD ENCOURAGE ANYBODY WHO
IS A MEDICAL USER OF
MARIJUANA NOW TO COME
FORWARD AND TO COME OUT OF
THE CLOSET AND TO TELL
PEOPLE EXACTLY WHY THEY USE
IT AND HOW IT HELPS THEM.

7. File footage: CU of person smoking pot.

8. File footage: CU of person taking leaves from pot plant.
TILT DOWN as person puts leaves on a tray with other leaves.

9. LS of Anne walking up a sidewalk DOLLY IN to MS of Anne. (shot swaying left and right)

10. XCU of Krieger.

ZOOM OUT to CU of Krieger.

11. DISSOLVE to M2S of Anne in-studio.
Slow ZOOM IN to MS of Anne

12. DISSOLVE to WS of Chum-City building upper portion with Graphics over. PAN DOWN to WS of Chum-City building Street level
GRAPICS:
CityPulse Phone Poll
GRAPHICS (animate in):
"Should we decriminalize Marajuana on Canada? Yes 870-2242 No 870- 4424"
Graphics (animate old out, new in): "Yes 1280 No 506"

Anne: THE MEDICAL BENEFITS OF SMOKING MARIJUANA IS THE SUBJECT OF SOME DEBATE AND THE SENATE IS LOOKING AT LEGISLATION TO DECRIMINALIZE THE USE OF CANNABIS FOR MEDICINAL REASONS. MARIJUANA ADVOCATES SAY, HOWEVER, SOME PEOPLE WITH AIDS AND CANCER EAT MORE AND VOMIT LESS. IT ALLEVIATES MUSCLE SPASMS WITH MULTIPLE SCLEROSIS AND SOME OF THE CHRONIC PAIN OF GLAUCOMA AND OTHER DISEASES. BUT, OF COURSE, MARIJUANA MAKES YOU HIGH.

Krieger: MY DAUGHTER BROUGHT HOME A BROCHURE FROM SCHOOL ABOUT THE EVILS OF MARIJUANA. SHE SAID, "YOU KNOW, DAD? THAT'S NOTHING BUT A PACK OF LIES." I SAID, "WHY'S THAT?" SHE SAID, "YOU DON'T EXHIBIT ANYTHING THE GOVERNMENT SAYS YOU SHOULD EXHIBIT BEING A POT HEAD."

Anne: ALLOWING MARIJUANA FOR MEDICINAL PURPOSES IS ONE THING, BUT WHAT ABOUT THE BIGGER ISSUE OF DECRIMINALIZING POT FOR EVERYONE?

THAT'S OUR PHONE POLL QUESTION TONIGHT. SHOULD WE DECRIMINALIZE MARIJUANA IN CANADA? IF YOU SAY YES, CALL US AT 870-2242; IF YOU SAY NO, CALL US AT 870-4424.

THE RESULTS SINCE WE OPENED OUR PHONE LINES AT NOON: 1,300 ON THE YES SIDE, ABOUT 500 NO ANSWERS. FINAL

NUMBERS TOMORROW ON
"CityPulse at 6."

VIDEO

ONTARIO GOV. BUSINESS PLAN

1. MS of Gord in-studio
(sitting)
Slow ZOOM to CU of Gord.

2. MS of Lyn Mcleod in
Ontario Parliment.
TITLE: "Less Is More"
TITLE:
"Lyn Mcleod
Liberal Leader"

3. M2S of The Speaker of
the House.

4. MS of Tony Martin in
Parliment.
TITLE:
"Tony Martin
M.P.P, N.D.P. Sault Ste
Marie"

5. WS of one side of the
floor of Parliment
PAN RIGHT to Opposite side.
TITLE: "Queen's Park"

6. MS of David Johnson
supporting plan In
Parliment

7. CU of Business plan
cover.

AUDIO

Gord: THE ONTARIO
GOVERNMENT PROMISED TO
ANNOUNCE ITS BUSINESS PLAN
TODAY. THE MEDIA WAS OUT IN
FULL FORCE AT QUEEN'S PARK
TO HEAR IT. AS OUR
POLITICAL SPECIALIST COLIN
VAUGHAN POINTS OUT TONIGHT,
MOST OF THEM WISHED THEY
HADN'T BOTHERED.

Lyn Mcleod: THESE ARE NOT
BUSINESS PLANS. THESE ARE
PAGES AND PAGES OF
PLATITUDES AND EMPTY WISH
LISTS.

Tony Martin: Mr. SPEAKER,
THIS IS ANOTHER 1-800-JOKE
ON THE PEOPLE OF ONTARIO BY
THIS GOVERNMENT.

Colin: MOST OFTEN THE
OPPOSITION OVERREACTS AND
EXAGGERATES TO STEAL THE
LIMELIGHT.

TODAY, THERE WAS NO
EXAGGERATION. THE TORIES'
PROMISED OUTLINE OF ITS
BUSINESS PLAN TO DOWNSIZE,
STREAMLINE, AND PRIVATIZE
GOVERNMENT LABELED "DOING
BETTER WITH LESS" TURNED

8. MS of M.P.P. objecting to the plan in Parliment.

9. WS of Queen's Park Visitor's gallery.
PAN LEFT and TILT DOWN to floor of parliment.

10. loose MS of David Johnson sitting in parliment.

11. WS of floor of parliment.

12. MS of Johnson in Press scrum.

TITLE:
"David Johnson
Managment Board Chair"

13. MS of Johnson in Press scrum.

14. MS of Johnson in Press scrum.

15. MS of Johnson in Press scrum.

16. WS of Colin in front of Queen's Park.

Colin WALKS IN to a MS and holds up the document.

TITLE:
"Political Specialist Colin Vaughan"

OUT TO BE JUST THAT: LESS.
JUST A PUFF PIECE AND MUCH,
MUCH LESS THAN EXPECTED.

THE EVENT WAS ORCHESTRATED
BY DAVID JOHNSON, THE
USUALLY COMPETENT HEAD OF
MANAGEMENT BOARD. TODAY,
EVEN HE SOUNDED
EMBARRASSED.

David Johnson: TO TAKE A
LONG JOURNEY, ONE HAS TO
TAKE THE FIRST STEP. THIS
IS THE FIRST STEP. IT
CERTAINLY WILL BE IMPROVED
AND REFINED.

WILL IT BE BETTER NEXT
YEAR? SURE.

WILL THE PRODUCT IMPROVE AS
THE YEARS GO BY?
ABSOLUTELY. THIS IS A FIRST
STEP. THE FIRST STEP IS
ALWAYS THE MOST DIFFICULT.

IT'S CERTAINLY A DOCUMENT
THAT WILL IMPROVE IN TIME.

Colin: TO ADD INSULT TO
INJURY, THE GOVERNMENT
PLANS TO CHARGE \$30 A COPY
FOR THIS DOCUMENT. IF YOU
WANT MY ADVICE, DON'T WASTE
YOUR MONEY, AND YOU CAN
HAVE MY COPY FOR TEN BUCKS.
FIRST COME, FIRST SERVE.
COLIN VAUGHN, "CityPulse."

VIDEO

AUDIO

WEATHER

1. WS of Anne In-studio
SWEEP RIGHT AND FORWARD
(steady camera) to MS of
Anne.

2. MS of Plants on the roof
of the Chum-city Building.
TILT UP and PAN RIGHT to
M2S of Harold.
TITLE: "Harold Hosein NWA"

PAN RIGHT to place Harold
on left half of sceen
GRAPHICS (Animate In):
"Temp 19C (66F) Wind SE
24Km/H"

(Animate in) "Humidity 40%
Pressure (down arrow) 101.3
kPa"

(Animate in) "Sunrise 5:42
am Sunset 8:50 pm 15 hrs. &
8 mins."

(Animate in) "High 20C
(68F) Low 9C (48F)"
GRAPHICS: (Dissolve Out)
PAN LEFT to center Harold.

3. DISSOLVE to GRAPHIC:
Weather systems map for
North America (moving)

4. DISSOVLE to M2S of
Harold

GRAPHIC: (Animate In) Map
of Southern Ontario fills

Anne: LOVELY DAY TODAY.
MORE LOVELINESS TOMORROW.
WITH THE FORECAST, HERE'S
HAROLD.

Harold: ANNE, LOTS OF
SUNSHINE. THE ONLY DOWNSIDE
ON THAT IS THE U.V. INDEX
WILL BE ON THE HIGH SIDE.
WE DO HAVE TO WEAR THE
SUNGLASSES, THE SUN BLOCK,
AND THE HATS.

AS WE CHECK OUT OUR CURRENT
CONDITIONS, IT IS 19
DEGREES NOW WITH THE WIND
OUT OF THE SOUTHEAST AT 24;

THE HUMIDITY IS AT 40%; THE
PRESSURE IS MOVING DOWN
FROM 101.3 KILOPASCALS.

THE SUNRISE WAS AT 5:42;
THE SUN WILL SET AT 8:50,

AND OUR HIGH TODAY WAS 20
BEAUTIFUL DEGREES. WE'LL
DROP TO AN OVERNIGHT LOW OF
9 DEGREES AS SKIES CONTINUE
CLEAR, AND A BIG HIGH
PRESSURE FROM THE PRAIRIES
DOMINATES ONTARIO'S
WEATHER. HERE, YOU SEE
CLOUDLESS SKIES OVER MOST
OF ONTARIO, A BIT OF CLOUD
IN THE EXTREME SOUTHWEST AS
THE LOW OVER INDIANA
CONTINUES TO MOVE SLOWLY
EASTWARDS.

THE CLOUD WILL CONTINUE TO
REMAIN WELL TO THE SOUTH OF
METRO. A CLOSE-UP ON
ONTARIO SHOWS CLEAR SKIES
MOVING ACROSS THE PROVINCE

lower third of screen, map shows weather systems (in motion)

5. WS of Toronto Sky Line
GRAPHIC OVER: full screen map of Southern Ontario, Lows tonight.
Sky Line PANNING LEFT visible in the background.

GRAPHICS: Map unchanged, Lows tonight animate out, Highs Tomorrow animate in.

GRAPHICS: Map animates out.

6. DISSOLVE to M2S of Harold.

GRAPHICS: Five Day forecast Animates in to bottom third of the screen (animation).

GRAPHICS: Animate out.

FROM THE NORTH AND PUSHING DOWN TOWARDS LAKE ERIE.

OVERNIGHT TEMPERATURES UNDER A MOSTLY CLEAR SKY: 8 DEGREES FOR TORONTO, THE HORSESHOE, AND LONDON; 9 DEGREES IN WINDSOR; 4 DEGREES IN THE GEORGIAN BAY AND MUSKOKA REGIONS, AND 6 IN PETERBOROUGH.

TOMORROW, TORONTO WILL GET TO 18; LONDON AND WINDSOR 19 TO 20; 16 IN THE GEORGIAN BAY AND MUSKOKA REGIONS; 17 FOR LINDSAY, PETERBOROUGH AND NIAGARA FALLS.

THE FIVE-DAY FORECAST: A WHOLE LOT OF SUNSHINE RIGHT ACROSS THE BOARD FROM WEDNESDAY RIGHT THROUGH TO SATURDAY, MOSTLY SUNNY SKIES, JUST A FEW CLOUDY PERIODS. TEMPERATURE'S HOLDING AT 18 DEGREES TOMORROW AND THURSDAY. UP TO 20 TO 23 FOR FRIDAY AND SATURDAY. WARMER AIR MOVES IN SATURDAY AFTERNOON INTO SUNDAY. THE HUMIDITY INCREASES ON SUNDAY. WE COULD SEE A FEW SHOWERS STARTING SUNDAY AFTERNOON. THE TEMPERATURE SHOULD BE UP AROUND 24. WE COULDN'T GET A BETTER FORECAST THAN THAT. THAT'S IT FOR NOW. GORD?

Script segments of "CBC evening news " from May 28, 1996

VIDEO

AUDIO

POLICE SHOOTING

1. MS of SUHANA in-studio
(sitting behind desk)

Suhana:
POLICE HAVE IDENTIFIED THE
MAN THEY SHOT YESTERDAY
DURING A ROBBERY ATTEMPT IN
MID-TOWN TORONTO. JOHN
ANDERSON BRAITHWAITE OF
DUPLEX AVENUE WAS SHOT
TWICE IN THE ABDOMEN.

3. WS of storefront ZOOM
OUT and TILT DOWN to street
level

POLICE HUNTING A DRUG STORE
ROBBER TRIED TO ARREST
BRAITHWAITE IN THE YOUNG
AND EGLINTON AREA.

4. CU of knife on the
ground with police ID
markers ZOOM OUT to M2S of
Police Photographer and
Detective making notes and
taking pictures.

NOW, WITNESSES SAY HE CAME
AT THEM WITH A KNIFE.
BRAITHWAITE REMAINS IN

5. WS of Police in
background, police tape
lines, and People gawking

CRITICAL CONDITION IN
HOSPITAL. THE PROVINCES
SPECIAL INVESTIGATIONS UNIT
IS IN CHARGE OF THE CASE.

**ONTARIO GOVERNMENT'S
BUSINESS PLAN**

6. MS of Suhana In-studio

Suhana:
THE PROVINCIAL GOVERNMENT
HAS BEEN PROMISING THIS FOR
SOME TIME. INTENDING TO
SELL SOME OF THE SERVICES
IT PROVIDES TO PRIVATE
INDUSTRY, IN THE BELIEF THE
SERVICES CAN BE DONE BETTER
AND CHEAPER. IT RELEASED A
BUSINESS PLAN TODAY. OUR

7. M2S Over Suhana's shoulder (at the desk)
Robin image on a large monitor (on-location)

8. MS of Robin on-location (monitor on-air now)
Title: "Robin Smythe CBC evening News."
TITLE:"live"

9. MS of Dave Johnson speaking on Queen's Park floor
TITLE:"Dave Johnson Management Board Chair"

10. Dissolve to MS of document

11. M2S of Johnson sitting in Queen's park session (from left side)

12. MS of Johnson speaking (head on)

13. WS Queen's Park in session Johnson speaking (from behind and to the left)

14. MS of Johnson speaking (head on)
15. LS of Johnson sitting down (from front left)

16. MS of Lyn McLeod waving document as she speaks
TITLE:"Lyn McLeod Ontario Liberal Leader"

QUEEN'S PARK REPORTER ROBIN SMYTHE JOINS US LIVE ROBIN THERE'S NOT MUCH TO TELL IS THERE?

Robin: THAT'S RIGHT SUHANA, THE MINISTER HINTED THIS MORNING THAT WE WOULD BE GETTING SOME DETAILS ON THE GOVERNMENT'S PLAN FOR PRIVATIZATION, BUT WHEN THE DOCUMENT WAS RELEASED IT PROVED LESS THAN REVEALING.

Johnson: THIS IS THE FIRST TIME EVER THAT ALL ONTARIO MINISTRIES ARE PUBLISHING BUSINESS PLANS AND ESTABLISHING BENCHMARKS FOR PERFORMANCE

Robin: DAVE JOHNSON SAYS ITS ALL ABOUT ACCOUNTABILITY. MORE THAN 200 PAGES OUTLINE WHAT SERVICES THE GOVERNMENT FEELS IT SHOULD PROVIDE AND BETWEEN THE LINES, WHAT IT SHOULDN'T.

Johnson: AND IDENTIFY FUNCTIONS AND SERVICES BETTER LEFT TO THE PRIVATE SECTOR.

Robin: BUT IDENTIFY IS DOES NOT.

THERE ARE NO DETAILS ABOUT WHICH GOVERNMENT SERVICES WILL BE PRIVATIZED OR HOW.

McLeod: THESE ARE PAGES AND PAGES OF PLATITUDES AND EMPTY WISH LISTS. MR. SPEAKER IF ANY CORPORATION OF BAY STREET PUT OUT THIS KIND OF DOCUMENT AND TRIED TO CALL IT A BUSINESS PLAN

17. M2S constant TRUCK LEFT
through an office

18. Dissolve to MS of
Johnson at press scrum.

19. CU of Johnson's hand
holding the document PAN
RIGHT to follow

20. CU of Johnson in press
scrum

21. MS of Johnson holding
the document as he walks
away PAN LEFT and TILT UP
as he enter and elevator

22. MS of Robin. Toronto
skyline in background.
TITLE: "Live"

THEIR STOCK WOULD DROP TWO
DOLLARS BY THE NEXT
MORNING.

Robin: THE MINISTRY PLANS
RESTATE POSSIBLE
PRIVATIZATION TARGETS. FOR
EXAMPLE, THE CONSUMER
MINISTRY MAY GET A PRIVATE
COMPANY TO RUN PUBLIC
SEARCHES FOR CORPORATE AND
REAL ESTATE INFORMATION.
OUTSIDE THE HOUSE JOHNSON
WAS AGAIN FORCED TO DEFEND
THE WEIGHTY DOCUMENT.

Johnson: IT IS A FIRST
STEP.

IT'S IMPORTANT TO THE
PEOPLE OF THE PROVINCE OF
ONTARIO TO HAVE SOME
MEASUREMENTS, TO KNOW WHAT
ARE THE CORE BUSINESSES THE
GOVERNMENTS ARE GOING TO
TACKLE, AH, TO HAVE THEM
DOWN IN ONE DOCUMENT AND,
AH, THE ACCOUNTABILITY WILL
START. WILL IT BE BETTER
NEXT YEAR? SURE IT WILL,
BUT THIS IS A FIRST STEP
AND THE FIRST STEP IS
ALWAYS THE MOST DIFFICULT.

Robin: AND IT WAS A
DIFFICULT DAY FOR DAVE
JOHNSON.

SO, SUHANA IT WAS CLEARLY A
PUBLIC RELATIONS MOVE THAT
BACKFIRED. THE GOVERNMENT
HAS ALSO SET UP A TOLL FREE
HOT LINE FOR PUBLIC INPUT
INTO ITS BUSINESS PLANS,
BUT WHEN WE TRIED IT
EARLIER TODAY, IT WASN'T
WORKING. YOU CAN PURCHASE
THE DOCUMENT, IT WILL COST
YOU THIRTY DOLLARS AND

23. MS of Suhana in-studio

JOHNSON COULDN'T SAY HOW MUCH MONEY WAS SPENT IN PUTTING THIS ALTOGETHER.

24. M2S of Suhana in-studio (over the shoulder) with Robin on the monitor

Suhana: ROBIN, HOW FAR ALONG IS THE GOVERNMENT IN IT'S PRIVATIZATION PLANS?

25. MS of Robin

TITLE: "Live"

Robin: BASICALLY WHAT WE KNOW IS THAT THEY HAVE SET A CABINET COMMITTEE THAT WILL BE HEADED BY ERINE EVES, BUT BEYOND THAT WE DON'T KNOW MUCH MORE AND THIS MORNING THE MINISTER RESPONSIBLE DAVE JOHNSON MANAGEMENT BOARD CHAIR, SAID IT COULD BE YEARS BEFORE WE SEE SOME OF THE PRIVATIZATION PLANS.

Suhana: THANKS ROBIN.

GRANT KRIEGER STORY

1. MS of Suhana In-studio

Suhana: A REGINA MAN HAS FLOWN INTO TORONTO FROM AMSTERDAM WITHOUT THE MARIJUANA HE SAYS HE NEEDS TO RELIEVE THE PAIN OF HIS ILLNESS. GRANT KRIEGER GOT SOME CANNABIS PRESCRIBED FOR HIM IN HOLLAND BUT POLICE THERE ARRESTED HIM TRYING TO BRING THE POT BACK TO CANADA. HE SAYS HE'S TIRED OF HAVING TO BUY IT ON THE BLACK MARKET HERE. MORE ON THE STORY FROM LORNE MATALON.

2. M2S of Krieger in airport getting a hug from his supporters, wife and daughter standing by.
TITLE: "Pearson Int'l Airport"

(WILD SOUND)

Lorne: GRANT KRIEGER HAS RETURNED FROM POT SMOKING'S HAVEN EMPTY HANDED, BUT HE'LL CONTINUE CAMPAIGNING

3. WS of Krieger in press scrum (from behind)	FOR THOSE WHO SMOKE
4. M2S of Krieger in Press Scrum (head on)	MARIJUANA FOR MEDICINAL PURPOSES.
5. MS of Krieger in Press Scrum	Krieger: I CAN SMOKE A LITTLE BIT OF IT A COUPLE OF TIMES A DAY AN KNOW WHAT IT DOES TO ME. I TAKE VALIUM, IT DOESN'T RELAX MY MUSCLES BUT DOES PUT ME TO SLEEP FOR AWHILE AND WHEN I WAKE UP I'M ALOT MORE SORE.
6. CU of Krieger's CAT SCAN (his brain)	Lorne: KRIEGER SUFFERS FROM MULTIPLE SCLEROSIS, A DEGENERATIVE NERVOUS SYSTEM DISORDER. HE SAYS MARIJUANA HELPS HIM ALLEVIATE THE SYMPTOMS. BLURRED VISION AND
7. CU Person lighting a pot pipe	
8. MS Person smoking pot TITLE:"File Pictures"	PAINFUL MUSCLE SPASMS AND THAT MAINSTREAM MEDICINE MAKES HIM
9 MS Person smoking Pot	NAUSEOUS AND SUICIDAL
10. MS of neurologist	Lorne: THIS NEUROLOGIST ADVISE THE MULTIPLE SCLEROSIS SOCIETY OF CANADA
TITLE:"Dr. William McIlroy MS Society."	McIlroy: SCIENTIFICALLY THERE IS NO EVIDENCE THAT IT'S OF VALUE, BUT THERE ARE ANECDOTAL REPORTS IN A FEW PATIENCE THAT THERE SEEMS TO BE SOME BENEFIT.
11. CU of Krieger's prescription	(WILD SOUND)
12. XCU of Krieger's prescription	Someguy: THAT'S HIS PRESCRIPTION
13. CU of Person smoking pot	Lorne: KRIEGER RECEIVER A PRESCRIPTION FOR MARIJUANA IN HOLLAND WHERE POT IS PRESCRIBED TO RELIEVE NAUSEA AND PAIN
14. CU of Person lighting a pipe	

15. CU of acquittal papers

16. MS of Terry Parker and his papers

17. XCU of acquittal paper ZOOM OUT to CU

18. CU of Parker flipping through his paper

19. M2S over-reporters shoulder of Parker in airport

20. MS of Parker

21. MS of Lorne at Pearson airport
TITLE: "Lorne Matalon CBC Evening News"

Parker: SO THIS IS FROM 1988

Lorne: IN 1988 TERRY PARKER WAS ACQUITTED OF POSSESSION WHEN A JUDGE SAID PARKER NEEDED MARIJUANA TO RELIEVE HIS EPILEPSY.

CURRENTLY SEVERAL SENATORS ARE STUDYING FEDERAL LEGISLATION AND SAY THEY FAVOUR DECRIMINALIZATION IN THE MEAN TIME

Parker: I HAVE TO RESORT TO BLACK MARKET DISTRIBUTION AND WHAT HAVE YOU.

Lorne: YOU'RE BUYING THE MARIJUANA ILLEGALLY, YOU ADMIT THAT?

Parker: YAH

Lorne: FOR KRIEGER'S WISH TO BECOME A TEST CASE OF CANADIAN DRUG LAW HAS AT THE VERY LEAST BEEN DEFERRED, BUT HE DOES SAY HE PLANS TO RETURN TO AMSTERDAM IN THREE MONTHS AND AT THAT TIME RETURN TO CANADA WITH MARIJUANA ON HIM. HE SAYS HE IS LOOKING TO SEE WEATHER OR NOT CANADIAN JUSTICE WILL ACCOMMODATE THOSE WHO SAY THEY NEED MARIJUANA TO ALLEVIATE THERE SUFFERING

LORNE MATALON CBC NEWS
TORONTO

SPYS IN TORONTO

1. MS of Woman eating lunch
outside slow ZOOM OUT to
M2S

(MUSIC)

GRAPHICS: (animate in) CBC
Evening News

2. DISSOLVE to: M2S of
Suhana behind desk in-
studio

slow ZOOM IN to MS of
Suhana

Suhana: A RUSSIAN COUPLE
NOW BEING HELD IN TORONTO
ARE ABOUT TO GET THERE
WALKING PAPERS BACK TO
MOSCOW. NOW, CANADA HASN'T
DONE THIS IN YEARS, BUT
IT'S ABOUT TO DEPORT THE
TWO SPIES. THEY'VE BEEN
USING ASSUMED NAMES OF DEAD
CANADIAN CHILDREN AND IT'S
BELIEVED THAT THEY WERE
BEING TRAINED FOR OTHER
CLOAK AND DAGGER OPERATIONS
ABROAD. NEIL MACDONALD HAS
THE STORY.

3. M2S of Herb Gray in a
hallway in the parliament
buildings
PAN RIGHT to follow as he
walked down the hall

Neil: GOVERNMENTS DON'T
NORMALLY DISCUSS SPY CASES
BUT IN THIS ONE CANADA
SEEMS INCLINED TO SCOLD THE
RUSSIANS PUBLICLY

4. MS of Herb at press
conference
TITLE:"Herb Gray Solicitor
General"
TITLE:"Ottawa this morning"

Herb: THE CANADIAN
GOVERNMENT HAS DETAINED
UNDER THE AUTHORITY OF THE
IMMIGRATION ACT TWO
INDIVIDUALS WHO ARE ALLEGED
TO BE AGENTS OF THE RUSSIAN
SECURITY SERVICES OPERATING
UNDER FALSE IDENTITIES THAT
BELONG TO DECEASED CANADIAN
CHILDREN

5. WS exterior of CSIS
building

Neil: GRAY SAID ANY COUNTRY
THINKING OF OPERATING HERE
SHOULD REALIZE THE CANADIAN
SECURITY INTELLIGENCE
SERVICE, CSIS, IS WATCHING.

6. MS of Gray in press
conference

Gray: THE IMPORTANT THING
IS THAT THIS TYPE OF

ACTIVITY IS NOT ACCEPTABLE OR TOLERABLE BY CANADA, AND IT'S IMPORTANT THAT THOSE WHO MAY BE INVOLVED IN THESE ACTIVITIES KNOW THAT THEY CAN BE DISCERNED OR ASCERTAINED BY CSIS AND APPROPRIATE ACTION TAKEN TO TERMINATE THE MATTER.

7. WS of 3 people walking down a hallway (Lloyd Axworthy in the center)

Neil: FOREIGN AFFAIRS MINISTER LLOYD AXWORTHY PUSHED IT FURTHER.

PAN RIGHT to follow

8. MS of Primikov

NEXT WEEK IN BERLIN HE PLANS TO MEET WITH THIS MAN YEVGENI PRIMIKOV HIS RUSSIAN COUNTER PART

9. MS of Lloyd Axworthy in press conference at parliament
TITLE: "Lloyd Axworthy Minister of Foreign Affairs"

Axworthy: I WOULD INTEND TO TALK TO FOREIGN MINISTER PRIMIKOV ABOUT THIS WHEN I SEE HIM MONDAY IN BERLIN AT THE N.A.T.O. MEETINGS SO RATHER THAN SENDING A NOTE I'D RATHER DELIVER THE MESSAGE PERSONALLY.

10. CS of CSIS building ZOOM OUT (and PAN LEFT slightly) to a WS of the whole building

Neil: THE GOVERNMENT WON'T SAY EXACTLY WHAT THE COUPLE INVOLVED WAS DOING AND AT CSIS HEAD QUARTERS THE COUNTRIES SPY CHASERS ARE STILL NOT TALKING, BUT IT HAS BEEN LEARNED THAT THE COUPLE A MAN AND A WOMAN ARE DETAINED HERE AT THE TORONTO WEST DETENTION CENTER.

11. WS of Metro Toronto west detention center (3/4 profile of sign) PAN LEFT to show building (head on)

12. WS of detention center (1/2 left angle) and parking lot

THE NAMES THAT THEY HAVE GIVEN ARE IAN AND LOUISE LAMBERT. CONTACTED TODAY BY CBC THEY REFUSED COMMENT. SECURITY SOURCES SAY THOUGH THAT THE COUPLES NAMES ARE NOT LAMBERT AT ALL, NOR ARE THEY CANADIANS AS THEY CLAIM, BUT THAT'S

13. MS of Neil with (most likely a) key of Parliament buildings behind
TITLE: "Neil MacDonald CBC Evening News"

THEIR STORY AND THEY'RE
STICKING TO IT, AND
TOMORROW MORNING THEY'LL
GET THEIR DAY IN FEDERAL
COURT. IF A JUDGE DECIDES
THEY ARE INDEED RUSSIANS
SENT HERE FOR EVENTUAL
ESPIONAGE AS THE GOVERNMENT
CLAIMS THEIR NEXT STOP WILL
BE AN IMMIGRATION HEARING
AND THEN DEPORTATION

NEIL MACDONALD CBC EVENING
NEWS OTTAWA

WEATHER REPORT

1. MS of Suhana in-studio

Suhana: BILL LAWRENCE NOW
WITH THE WEATHER. BILL WAS
IT HOTTER THAN WE EXPECTED
TODAY?

2. MS of Bill with Toronto
city scape over looking
Lake Ontario
TITLE: "Bill Lawrence CBC
Evening News"

Bill: NO IT WAS EXACTLY
WHAT WE EXPECTED TODAY.
JUST ABOUT EVERY DAY WE HAVE
IS EXACTLY THE WAY WE HAD
EXPECTED IT TO BE, BUT IT'S
GOING TO BE COOLER
TOMORROW, THEN WE'RE GONNA
WARM UP AGAIN AND THAT'LL
TAKE US ON INTO THE
WEEKEND. A COUPLE OF
THINGS WORTH MENTIONING
TONIGHT FOR BOATERS, NOT
THE ONES NECESSARILY BEHIND
ME OUT IN THE HARBOUR HERE
TONIGHT, BUT WE HAVE A
SMALL CRAFT WARNING IN
EFFECT FOR THOSE WHO'LL BE
OUT TOMORROW WEDNESDAY
MORNING, AND THAT WILL BE
ON LAKE ST. CLAIR, LAKE
EIRE, GEORGIAN BAY, AND
LAKE SIMCO. SO A SMALL
CRAFT WARNING FOR THOSE
FOUR BODIES OF WATER FOR
THOSE WHO WANT TO GO OUT
UNDER SAIL COME TOMORROW
SMALL CRAFT WARNING. AND
FOR THE FOLKS TO THE SOUTH

OF US, WE'VE STILL GOT SOME
TORNADO PROBLEMS WE HAVE
TORNADO WATCHES GAIN
TONIGHT AND THAT'S IN THE
STATES OF ILLINOIS,
INDIANA, AND TEXAS. THIS
DISTURBANCE THAT'S BEEN
CAMPED JUST TO THE SOUTH OF
THE GREAT LAKES REGION,
CAUSING A LOT OF TROUBLE
STATE SIDE.

PAN RIGHT to put Bill in
the left half of screen
with graphics on right
half.

GRAPHICS: (dissolve in)

Tonight 6 Tomorrow 15

(dissolve out)

PAN LEFT to center Bill

WITH US ANOTHER, ... WELL,
FOR THE MOST PART CLEAR
SKYS TONIGHT A FEW CLOUDY
INTERVALS IN THE FORECAST,
AND THERE WERE GOING DOWN
TO ABOUT FIVE DEGREES
UNSEASONABLY COOL, AND THEN
FOR TOMORROW WE WON'T HAVE
MUCH OF A RECOVERY EVEN
THOUGH WE'RE GOING TO HAVE
LOTS OF SUNSHINE. SUHANA,
WE'LL HOLD AT ABOUT FIFTEEN
DEGREES AND WE GOTTA WATCH
FOR THAT U.V. THE RATING
TOMORROW WILL BE HIGH AND
THAT MEANS THAT YOU GOT
ABOUT TWENTY MINUTES BEFORE
YOU START TO DAMAGE THE OLD
SKIN. WE'LL BE BACK TO
TAKE A LOOK AT THE REST OF
COUNTRY A LITTLE LATER ON,
SUHANA, AND ALSO TAKE YOU
UP TO THE LAST DAYS OF MAY.

Suhana: THANK YOU BILL.

Bill: OKAY.

APPENDIX B

This appendix contains information from the preliminary focus group.

Focus Groups Design

General Purpose Statement

The purpose of this focus group is to ascertain the depth of adults' interaction with television news. I am interested in the reasons people watch the news, the information they obtain, what use they believe that information is to them, and how production factors effect their watching. I am interested in the demographic and psychographic variables that best describe people who watch each of the newscasts.

Refining

What I want to know

- Why do people watch TV news
- The emotional function of the news
- What do people get from the news
- How do people use what they get from the news
- How production values effect people (what are they aware of?)
- What kind of people watch each newscast (encourage thick descriptions)
- What makes a difference in a newscast
- What are the detectable differences between the newscasts (what's good and bad)

What I do not want to know

- People's thoughts on life in general
- People's thoughts on TV in general
- The effect of TV (and TV news) on others in their lives
- what people think others feel about TV in general
- What kind of people should watch each newscast

Goals

Use of the Focus Group

- Develop an understanding of the people's perceptions of TV news
- Identify the language and key concepts the people use when they talk about TV

- field test the quantitative questionnaire, and to get a reaction to the experimental stimulus
- help in refining the experimental stimulus and questionnaire
- verify that the research questions are appropriate

Outcomes required for the FG to be a success

- Key Ideas and concepts related to TV news usage are identified
- the importance of TV news to the participants, and the above key ideas and concepts can be described
- How strongly the participants feel about these key ideas can be identified
- the language and vocabulary related to television news use can be identified, and used in the design of the questionnaire
- information provided can be used in the refining of the questionnaire, and research questions

Questions to be asked

- What kind of people watch TV news -
 - a great deal?
 - a little bit?
- Describe in as much detail as you can the news use habits and attitudes of a hypothetical person that is very well informed? How do they differ from some who isn't informed?
- Is someone who is informed a better person than someone who isn't? Why?
- When you watch TV news, why do you watch the newscast you watch, over some other newscast?
- Is credibility an issue? How is it important to you? What makes a newscaster credible or not? Or is it the newscast that's credible or not, and how?
- What do you expect to gain from watching the news?
- How do you think TV news affects you perception of the world?
- How does the news effect your life from day today?

-Is the news a topic of conversation with the people you know? Who do you talk about the news with? Why?

-Does the style of the show have an effect on your newscast choice, how and why?

-How do production factors (ie. camera movement, graphics, animations, where they choose to go on when on location) have an effect on your perception of the show overall?

-Having now viewed the news segments, do you think what makes the CBC evening news, the CBC evening news? What about it makes it stand out from the crowd, or does it stand out from the crowd at all? Why?

-In the same line of thought what makes City-tv's Citypulse stand out, or does it stand out at all?

-Both shows covered the same stories, besides that what similarities are there? What things are different between the two shows?

-What are your perceptions of each of the shows in turn? Why do you say that?

-If you had to watch one of the show which would you watch(or would you quit watching the news)? Why did you choose that show over the other?

-Which show do you think most accurately portrayed reality? Why?

-If I said that City-tv forsakes journalistic integrity for artistic flares, in what ways could you say I'm right, and in what ways could you say I'm wrong? What if I said the same thing about CBC?

-How do production factors make a difference in your perception of the news?

-What ideological slant do you think each show exhibits?

-How do you think your recall of the news items shown was affected by the production factors used in each show?

Moderator's Guide

Welcome: "I want to thank you all for coming to this focus group. Each of you have been selected to participate because your opinion is important to me. I know you're all very busy, and I greatly appreciate your contribution to this project. This interview is not a test, and I want to make sure that you all understand that there are no right or wrong answers. I am interested in what you think and feel. I want to know **your** opinions on the issues we'll discuss, and I'm certainly not interested in your agreeing with the thoughts and feelings of others, that's not necessary, voice **your** opinion. There may be times when you of course do agree with the rest of the group, and that's ok, I want to hear that too, just don't feel that you have to agree."

Purpose: "The purpose of this focus group is to determine your feelings and opinions about television news."

Guidelines: "There are a few guidelines I would like you all to follow for this session. First, You don't need to speak in any particular order, when you have something to say please do so. Second, please do not speak when someone else is talking. Sometime the exchanges get emotional, and it is tempting to "jump in" when someone is talk, but I ask you to refrain from doing so. Third, remember that there are many people in the group, and it is important that I obtain a point of view from each of you. Fourth, You do not need to agree with what other people say, but you do need to state your point of view without being negative, or "putting down" the other members of the group, their feelings are as valid as yours. Finally, because we have limited time together, I may need to stop you and redirect our discussion. Does anyone have any questions?.... Okay then, let's begin."

Clarification of terms: "There are a couple of terms that we may all define differently, and I would like us all to be thinking along the same lines. The first term is "ideological slant", for our purposes I want us to think of ideological slant in terms of tendency to the left or the right of the political spectrum, and I want us to use left/right references when we talk about it, simply because saying conservative or liberal can get us confused with the political parties of the same names. The second term is "production factor". For our purposes a production factor, is any thing that is used to produce the show. That then includes things like how the image moves, what they chose to show, how long they show things, what the people you see wear, and how they act, what the backgrounds look like, and what action takes place back there.... Elements of a TV show, but not the content of the show, not the actual information they get across, but how they get it across. Does anyone need further clarification?"

Warm up: "Let me remind you all that what you say here will remain confidential, our tape will be transcribed, and then destroyed. In the transcription process, you will be

given different names so that I can refer to your responses. I would ask you to refrain from discussing the comments heard hear today, and in effect respect the anonymity of the others in the group, But, having said that, so that I can pick out the different voices from the tape, I would ask you to state your first name only, and what TV news you like to watch."

Who watches TV News

- Quick fix - easier to digest
- Sit back "you don't have to think, you just let it filter through."
- least time consuming "J"
- re-affirm the ideological slant "N"
- stay abreast of what's going on "G"
- get a general idea of what's going on "G"
- quick summary of the news of the day "M"
- "puts visuals to what I've read." "S"

Watch TV News less

- Don't like all the bad news "J"
- Very little applies to day to day live "N"
- low relevance
- Busy people don't watch it that much "G"

Well informed habits

- Watch many newscasts (Newsworld, CBC local and national) reads 2 newspapers. "S"
- try to look at many different angles, although media tend to be all the same.
- use as much contrast as possible, read the globe and mail and the star (Toronto)
- most tend to stick with what reinforces their own ideas. "G"

M-Note: the group seems to agree that more informed people tend to use many media sources to produce a balance of all perspectives even though there is a consensus in the group that most news is shown with similar slants. The differences break down into neat dichotomies (government vs. private slant, left-wing vs. right-wing slant) [which I believe are for easy categorization and storage of information, and later appropriate retrieval and use.]

Term: Dirt News- Fire, murder, rape... sensational stuff, go to the spot.

Why do you watch the news you watch?

- Watch to laugh at it? "J"
- local community news - minor cultural events
- "it's information that I'd like to have." "N" Watches CITY
- "[watch Citytv] to learn about what's going on locally""G"

- Upbeat tone - younger audience (fits her age range)
- lite, lively, not watching traditional newscast
- Partly news, and partly entertainment watch CBC
- "exposure to issues I wouldn't normally be exposed to" "g"
- "give me at least a taste."
- More informative, less entertainment... "G"

CITY

- least condescending
- "place themselves on a much lower pedestal" "N"
- "they're talking to an audience that you're part of." "S"
- "The manner in which they present." "N"

Global

- Peter Trueman's comentary (leftwing, alternate view)
- "I like to see what they (the newscasters) think, and alot of newscasts don't do that."

"S"

CITY or CBC

- "G" - likes women newscasters
- "as a woman I like to see women in those positions as newscasters."
- "if I need to listen to a talking head, for myself as a woman, I'd rather listen to a

woman." "G"

M-Note: here much of the group agrees that the hosts, the newsreaders (their term), are simply talking heads, and have little or no effect on the news. The pictures are what hold sway.

CBC - Canadian content, and Canadian customs."M"

Is credibility an issue?

- "Seeing is supposedly believing" "J"
- News casts are not set up to present multiple sides of an issue so that can't be counted on at all for show a realistic picture of what's out there. "J"
- "People have to take it at face value... in regards to a newscast, what makes it credible is images, nothing more." "N"
- images back up the talking heads claims.
- "You should be able to understand the news without them talking." "N"
- "the More the words depart from the images the less crediblity they have, because at that point it's conjecture.""N"
- "I haven't seen or hear of an issue where I had to really seriously think "well gee do I really believe them, really don't believe them?"" "S"

- "It's just reporting" "S"

CBC

- People get connected with a particular newscaster, and come to rely on that person, (who is backed up by an institution they find credible)"G"

CITY

- "to me a program is credible if they are talking about an issue, or that say it's an important issue and they're there. "G"

- watch the news to put the visuals to what he already knows from other sources. "S"

What do you expect to gain from the news?

- Facts about the situations of the day (recorded facts, and backedup facts) "M"
- To see how they cover an event "J"
- "I know exactly how they're going to approach the news, and that's how I expect them to do it, and when I watch it that's what I get." "N"
- Data - "trivial little data, nothing of importance." "N"
- "I rely on the news to inform me of a particular issue." "G"
- "Getting the visual to whatever interests me." "S"
- Facts
- Information
- entertainment
- relaxation

How does TV news effect you perception of the world?

M-NOTE: Everyone in the group went "glassy eyed" when asked this question. It doesn't appear to be something that people normally think about.

- Proliferation of stereotypes
- limited information in tight little packages
- if people do not seek alternatives then they tend to have a very shallow view of an event.
- Not given the broader picture - only a little slice
- "I never feel that I can speak with any credibility on the issue. I just sort of do it for my own . . . I don't know maybe it's personal entertainment, I don't know what it is maybe I can feel better that at least I'm in tune with the key words, but I don't really know what's going on so I would never speak on it, because I'm ignorant." "G"

- "it ingrains things in your head." "J"
- You get a sense of hopelessness "M"
- "what's important to them can become important to you." "J"
- It's escapism "S"

How does the news affect your life?

- It provides information about local events
- "It's the same information being pumped out to everyone. We all have to jump on that same bandwagon otherwise we're weird, we're strange." "N"
- "When the same ideological perspective keeps coming up, coming up, coming up, you either have to be a very critical person to always be challenging it in your mind and say "look at this, look at this, look at this.". sometimes you just sit back, and take it in and internalize it, and it affects you, and it'll bother you... it'll bother me later, because I'll look at an opinion I hold and I'll think "why do I think that", and I'll trace it back and I'll know why." "G"
- becoming emotionally involved which makes issues important

Is the news a topic of conversation?

- It doesn't appear to be
- Don't talk about it with people who will disagree with her. "G"
- Talk about sports news and entertainment with friends. "N"
- argues with his wife over different issues because they have different political views (left vs right) "S"

How Does the style of the show effect newscast choice?

- "if you're going to spend time watching something it should look good," "N"

City - "much more interesting." "J"

M-Note: "J" makes much of what I call the "Gee Whiz Effect" In City's newscast. The idea of not just telling, and showing, but showing in an interesting, engaging and unique way. the example he uses which best shows this is when raining City's weather person will be outside being rained-on. The idea of doing the sports news in a locker room area is also a similar idea that City uses.

CBC - "I like the anchor desk because it reminds me of story time." "M"

- "I sit back and he reads to me, and I sit and listen ... I don't have to chase him here or over there, I just sit back comfortably and say "okay, do your stuff."" "M"

- I like the sound of peoples voices. "S"

CITY - I think it's young

- "Someway, maybe you don't feel like you're watching news." "G"

- "it'll keep me awake"

- It's probably not your parents news." "G"

- "I think you should be very happy, you don't have to buy sedatives you can just listen to Lloyd." "M"

- [anchors] You know he's like you... he's acting like you. "J"

- "you're not distanced from the news reader, you're part of the newsreader's world. I feel closer to the people at City even though I don't know any of them." "J"

- "you may feel more connected with them because you're bound to see them out at the event, I've seen them... they're not these people who are just on the television." "G"

M-Note: It appears that the members of the group agree (even though they like the different shows) that they watch shows that they feel comfortable with, that package information in a way that they can comfortably assimilate. They have a tendency to sit back and "take it the news".

How do the production factors affect your perceptions of the show?

- "I like a Nice set, and lighting, and sound" "S"

- "if the show is slow, or rigid then it's just not going to be upbeat enough." "G"

- "I liken Citytv to a giant advertisement, in that it moves fast, it has quick shots, and the shots change very often." "J"

- "it [City] captures young people's need for a quick fix ... why should the news be any different?" "J"

- "M" watches CBC for the use of language and grammar, and doesn't like commercial breaks, hates commercial breaks.

Testing the A/V test

M-Note: The group did very well on the A/V test (as a group). They seemed to do as well on the visual tests as the other. At time the people in the group could recite word for word what they had heard. In the case of the weather (most recent in the minds) they all started reciting the parts of the forecast they remembered. "G" especially liked the way that City's weatherman (Harold Hosein) pronounces kilopascals and it sticks in her mind even though she doesn't know what a kilopascal is. They also had the ability to detect the inter-story cuts that I made to link the stories together in the Citypulse segment, referring directly to cut following the police shooting story.

"G" and "S" believed that City reported the correct name for the Lambert woman in the spys in Toronto story, because they went to her workplace and interviewed her boss. "N" theorizes that both shows could be right in the CBC may have reported her official name from documents, and City reported the name her friends called her.

What makes the CBC evening news the CBC evening news?

- Long takes
- Very static
- no shot of the reporter during the story
- relies more on their authority

CBC stands out because?

- They're government run
- they're best informed on government issues

What makes CityPulse CityPulse?

- Production factors
-"you don't even have to have the sound on, you could have a brand new set of anchor people, and you know it's City right away... style, standing in front of the desk, the studio, the lighting all the aesthetics screams city. With the CBC, if you didn't have the CBC logo, if you had different anchor people, it could be CBC, could be CTV, it could be CHCH, it could a number of people" "N"

- "With all the people... it's like a conversation back and forth." "M"

- "they offer they're opinions more readily" "S"

- Props used
- funny little titles

What similarities are they between the shows?

- Used the same sources for authority (ie. Herb Gray)
- Same ideology, same ideological slant

What stands out as most different?

- Pot story tacit slant CBC = Potheads, City = could help people in pain
 - file footage unrelated to the story in both cases
- biggest diversion in the story approach

Which would you watch and why?

"S" would watch City - liked the production factors, and like the sound of peoples voice, and found it much more entertaining. "It's cool man."

"G" Would watch City - for the above reasons, but still likes the CBC because she thinks they go a little more in-depth.

"N" would watch City - doesn't think the information was all that different between the shows so he goes with the most aesthetically pleasing.

"J" Would watch City - doesn't like CBC it's too boring. City is much more upbeat. Says he can get all the information he needs without paying too much attention.

"M" Would watch CBC - Two words "Lloyd Robertson" the only thing that says Canadian.

Which show most accurately portrayed reality?

- "S" Neither - "It's just little piece of information, they're too small."
- "N" - They're non-issues, non-stories... they both portray reality in their own ways.

City forsake Journalistic for Artistic?

- I don't get enough information to form an opinion issues

- Journalism suggest objectivity, but City injects their own opinion, and almost tries to sway you.

Did production factors affect your recall of information?

- yes
- Titles didn't appear to help
- The props helped (passport, cemetery in City's story)
- Entertainment value. The more entertaining the easier to remember.
- City Had More visuals as they spoke
- Use of Graphics (in weather report)
- Voice inflection (101 kilopascals for "G")

APPENDIX C

This appendix contains scans of the experimental questionnaire.

SURVEY

ID. #:

A/U Information

How informed do you feel about the stories shown in the video?

(0 - not at all informed to 9 - well informed)

HI1 - The Spies living in Toronto Story:

0 1 2 3 4 5 6 7 8 9 ☐ I don't recall

HI2 - The story about the police shooting:

0 1 2 3 4 5 6 7 8 9 ☐ I don't recall

HI3 - The story about the Ontario Government's business plan:

0 1 2 3 4 5 6 7 8 9 ☐ I don't recall

HI4 - The story about Grant Krieger:

0 1 2 3 4 5 6 7 8 9 ☐ I don't recall

HI5 - The weather:

0 1 2 3 4 5 6 7 8 9 ☐ I don't recall

Toronto Spies (AVTS)

1 - What country were they from?

2 - What name did they assume?

3 - How did they get their Canadian names?

4 - Who Caught them?

5 - Who was the Solicitor General of Canada?

6 - Where was the Solicitor General when he gave his statement?

Police Shooting (AVPS)

1 - Who did the police shoot?

2 - In what part of Toronto was he shot?

3 - Who is investigating?

Ontario Governments Business Plan (AVOGBP)

1 - What was the intended purpose of the Business Plan?

2 - What reaction was it met with?

3 - What was the name of the document?

4 - What colour outfit was Lyn Mcleod wearing?

5 - Who is Dave Johnson?

6 - How much does a copy of the document cost?

7 - What colour is the document's cover?

The Grant Krieger Story (AVGK)

1 - What affliction does Krieger suffer from?

2 - Where did he get arrested?

3 - What was he arrested for?

4 - What is Mrs. Krieger's first name?

5 - Who is looking at Decriminalizing Marijuana in Canada?

6 - How did Krieger get the Marijuana?

7 - Why did Krieger try to transport Marijuana into Canada?

Weather Report (AVWR)

1 - What was the forecasted U.V. Index?

2 - What was the outlook for the next day?

H16 - How informed do you feel about the above stories in overall? (0 - not well to 9 - well)

0 1 2 3 4 5 6 7 8 9

News Report (AVNR)

On a scale from 0 to 9 please show how well the following statements reflect how you feel (0 meaning "I don't feel that way" to 9 meaning "I really feel that way") referring to the last newscast.

1 - I enjoyed the newscast.

0 1 2 3 4 5 6 7 8 9

2 - I found the newscast interesting.

0 1 2 3 4 5 6 7 8 9

3 - I liked the news.

0 1 2 3 4 5 6 7 8 9

4 - I thought the show was exciting.

0 1 2 3 4 5 6 7 8 9

5 - I had fun watching the newscast.

0 1 2 3 4 5 6 7 8 9

6 - The show had artistic flare.

0 1 2 3 4 5 6 7 8 9

7 - The show used good journalism.

0 1 2 3 4 5 6 7 8 9

8 - The show covered the stories completely.

0 1 2 3 4 5 6 7 8 9

9 - The show accurately depicted the reality of the story.

0 1 2 3 4 5 6 7 8 9

10 - The show meets my expectations of what a news show should be.

0 1 2 3 4 5 6 7 8 9

11 - I feel more connected to the community as a whole after watching.

0 1 2 3 4 5 6 7 8 9

12 - If I met the host(s) of the show, I would expect them to be:

A - very friendly.

0 1 2 3 4 5 6 7 8 9

B - warm and open.

0 1 2 3 4 5 6 7 8 9

C - well informed.

0 1 2 3 4 5 6 7 8 9

D - frank and honest.

0 1 2 3 4 5 6 7 8 9

E - like someone I know.

0 1 2 3 4 5 6 7 8 9

13 - I think the host(s) is/are:

A - interesting to look at.

0 1 2 3 4 5 6 7 8 9

B - interesting to listen to.

0 1 2 3 4 5 6 7 8 9

14 - The host(s) tended to make me ignore the things in the background.

0 1 2 3 4 5 6 7 8 9

15 - I like the way the host(s) were dressed.

0 1 2 3 4 5 6 7 8 9

16 - I found the screen often had too much going on in it.

0 1 2 3 4 5 6 7 8 9

17 - I wish the image would stop moving so much.

0 1 2 3 4 5 6 7 8 9

18 - I found the pace of the show too fast.

0 1 2 3 4 5 6 7 8 9

19 - They didn't show me enough of the things I thought were important.

0 1 2 3 4 5 6 7 8 9

20 - Sometimes things weren't on the screen long enough to tell what they were.

0 1 2 3 4 5 6 7 8 9

21 - I feel more connected to the world for watching the news.

0 1 2 3 4 5 6 7 8 9

22 - The graphic elements of the show seemed:

A - Over done = 0

Sparse = 9

0 1 2 3 4 5 6 7 8 9

B - Cool = 0

Stupid = 9

0 1 2 3 4 5 6 7 8 9

C - Informative = 0

A waste of time = 9

0 1 2 3 4 5 6 7 8 9

D - Came and went too fast = 0 There too long = 9

0 1 2 3 4 5 6 7 8 9

23 - The show seemed:

A - Amateurish = 0

Professional = 9

0 1 2 3 4 5 6 7 8 9

B - Liberal = 0

Conservative = 9

0 1 2 3 4 5 6 7 8 9

C - Humble = 0

Concerned with showing off = 9

0 1 2 3 4 5 6 7 8 9

24 - If you had to identify one thing in the show that got your attention what would it be?

Preference Test

On a scale from 0 to 9 please show how well the following statements reflect how you feel (0 meaning "I don't feel that way" to 9 meaning "I really feel that way") referring to the last newscast.

1 - I enjoyed the newscast.

0 1 2 3 4 5 6 7 8 9

2 - I found the newscast interesting.

0 1 2 3 4 5 6 7 8 9

3 - I liked the news.

0 1 2 3 4 5 6 7 8 9

4 - I thought the show was exciting.

0 1 2 3 4 5 6 7 8 9

5 - I had fun watching the newscast.

0 1 2 3 4 5 6 7 8 9

6 - The show had artistic flare.

0 1 2 3 4 5 6 7 8 9

7 - The show used good journalism.

0 1 2 3 4 5 6 7 8 9

8 - The show covered the stories completely.

0 1 2 3 4 5 6 7 8 9

9 - The show accurately depicted the reality of the story.

0 1 2 3 4 5 6 7 8 9

10 - The show meets my expectations of what a news show should be.

0 1 2 3 4 5 6 7 8 9

11 - I feel more connected to the community as a whole after watching.

0 1 2 3 4 5 6 7 8 9

12 - If I met the host(s) of the show, I would expect them to be:

A - very friendly.

0 1 2 3 4 5 6 7 8 9

B - warm and open.

0 1 2 3 4 5 6 7 8 9

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21 - I feel more connected to the world for watching the news.

0 1 2 3 4 5 6 7 8 9

22 - The graphic elements of the show seemed:

A - Over done = 0 Sparse = 9

0 1 2 3 4 5 6 7 8 9

B - Cool = 0 Stupid = 9

0 1 2 3 4 5 6 7 8 9

C - Informative = 0 A waste of time = 9

0 1 2 3 4 5 6 7 8 9

D - Came and went too fast = 0 There too long = 9

0 1 2 3 4 5 6 7 8 9

23 - The show seemed:

A - Amateurish = 0 Professional = 9

0 1 2 3 4 5 6 7 8 9

B - Liberal = 0 Conservative = 9

0 1 2 3 4 5 6 7 8 9

C - Humble = 0 Concerned with showing off = 9

0 1 2 3 4 5 6 7 8 9

24 - If you had to identify one thing in the show that got your attention what would it be?

Comparative

1 - Which Newscast did you like better:

☐ CBC ☐ CITY TV

2 - I prefer the above newscast because: (check all that apply)

- ☐ It goes more in-depth/is more comprehensive (.1)
- ☐ It has a pace that I like (.2)
- ☐ It is more credible (.3)
- ☐ It has my political views (.4)
- ☐ It gives me what I expect from a newscast (.5)
- ☐ It gives me information that I need (.6)
- ☐ I like the way the show is made (.7)
- ☐ The show is entertaining (.8)
- ☐ The show's artistic flare (.9)
- ☐ The show's journalistic style (.a)
- ☐ It looks better than the other newscast (.b)
- ☐ Because it takes the news seriously (.c)
- ☐ Because it is upbeat and lively (.d)
- ☐ I feel closer to the people on this show (.e)
- ☐ There are other things that get me to watch

Other: _____ (.other)

3 - CITY-TV and the CBC reported different first names for the Toronto woman accused of being a spy (CITY reported Laurie and CBC reported Louise). Who do you think reported the correct name?

☐ CBC ☐ CITY TV

Why? _____

4 - I watch TV news because: (check all that apply)

- ☐ It gives me a quick summary of what's going on (.1)
- ☐ It re-affirms my political beliefs (.2)
- ☐ It put's visuals to what I've already read (.3)
- ☐ I get local news (.4)
- ☐ I can sit back and take it in without going to a lot of trouble (.5)
- ☐ It relaxes me (.6)
- ☐ I want the information so I can talk about it with my friends (.7)
- ☐ I don't watch (.8)
- ☐ There are other things that get me to watch

Other: _____ (.other)

Demographics

1 - What year were you born in? 19 ____

2 - What is your gender?

☐ Female

☐ Male

3 - Where are you from?

☐ Windsor & Essex County

(1)

☐ Metro Toronto

(2)

☐ Other - where? _____

(3)

(MT) - If you have ever lived in Metro Toronto answer the following:

How many days a week did you:

Watch local (Toronto) TV news _____ Days/Week

Which station _____

Watch U.S. TV news _____ Days/Week

Which station _____

Read a local (Toronto) newspaper _____ Days/Week

Which newspaper _____

Listen to local (Toronto) radio station _____ Days/Week

Which station _____

4 - How many days per week do you get news from the following sources:

Source	Days/Week	Don't use for news (x)
TV		
Newspapers		
Radio		
Magazines		
Other		

Specify what other _____

5 - How many days per week do you watch:

Source	Days/Week	Don't use for news (x)
MuchMusic		
Bravo!		
CBC		
CBC Newsworld		

6 - How many times per month do you watch movies?

go to the Theatre _____ Time(s)/Month

rent Videotapes _____ Time(s)/Month

7 - What kind of films do you see the most? (Check as many as three)

- ☐ Action/Adventure (.1) ☐ Comedy (.2)
☐ Drama (.3) ☐ Romance (.4)
☐ Science Fiction (.5) ☐ Foreign Films (.6)
☐ Film Noir (.7) ☐ Experimental (.8)
☐ I'll watch anything (.9) ☐ I don't watch film (.0)
☐ Other kinds of film (.99)

Other: _____ (.other)

8 - Do you prefer to watch

☐ National news ☐ Local news

Why? _____

9 - Have you ever taken a media literacy or communication studies course (not including one you're in now) at University, College, or Highschool?

☐ Yes ☐ No

10 - What is your Major here at the University?

11 - What year are you in? ☐ 1st ☐ 2nd ☐ 3rd ☐ 4th

12 - What was your grade point average (GPA) last year (either highschool, college, University, or think back to the last time you were in school) _____ Points. (On a scale from 1 to _____)

13 - Do you enjoy watching TV shows for the production value?

☐ Yes ☐ No ☐ I don't know

14 - Did you watch a lot of TV when you were growing up?

☐ Yes ☐ No ☐ I don't know

VITA AUCTORIS

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1981-1987

St. Clair College of Applied Arts and Technology, Windsor
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